Curriculum Guide

SECONDARY SCHOOL

DRAMA

Québec

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L'objectif général du programme d'art dramatique au secondaire est de rendre l'élève capable d'utiliser le langage dramatique comme un moyen d'expression, de communication et de création, soit individuellement soit en groupe. Le guide pédagogique est une aide facultative pour les enseignants d'art dramatique. Il fournit des suggestions qui aident à voir comment l'objectif même du programme peut être traduit dans des expériences d'enseignement et d'apprentissage pratiques et personnelles. Les suggestions contenues dans le guide devront être adaptées, modifiées pour répondre aux besoins de chaque école. Le guide fournit deux sortes d'informations: 1. de l'information pédagogique et des références sur les orientations générales du programme d'art dramatique, sur les ateliers et les activités d'apprentissage à l'intérieur de ces ateliers et sur le matériel didactique; 2. des informations sur les activités d'apprentissage qui peuvent être faites: exercices de perception, séquences d'exploration du langage dramatique, ateliers d'essai, activités d'évaluation et quelques suggestions pour l'improvisation et la création théâtrales.

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Direction générale des programmes
Direction de la formation générale

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1. INTRODUCTION

The secondary school Drama program contains a set of orientations and objectives which specify what should be taught in drama. The optional curriculum guide is designed to serve as a support for teachers, offering suggestions as to how the program can be translated into a practical and personal teaching/learning experience.

The guide does not cover all the possible ways of teaching dramatic language in schools. It suggests specific learning activities and describes suitable approaches for use in secondary school that are consonant with the general objectives of the program.

The Aim of the Guide

As stated in the general orientations of the program, the main aim of secondary school drama is to provide a variety of suggested *activities* that will be developed and enriched in cooperation with pupils. This pragmatic approach to drama is summed up in the overall objective of the program: "To enable the pupil to use dramatic language as a means to express, communicate, and create, individually or in a group."[1]

The suggestions contained in the guide will need to be adapted and modified to suit the conditions in individual schools. The approach adopted for drama is an experimental one, for drama teaching should not be limited to a number of recipes, lock-step sequences, or rigidly structured content. The activities and suggestions for experimentation in the guide are intended to be open-ended.

How To Use the Guide

In order to answer the needs of teachers who are looking for concrete and practical guidelines and to provide a broad range of ideas that will allow them to enrich their teaching practice, the guide provides two categories of information:

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[1] *Secondary School Curriculum, Drama*, Gouvernement du Québec, 1984, Page 9.

— Instructional and reference information on:

- Dramatic language, the instructional approach, the teaching/learning process.
  General orientations
- General organization of workshops, selection of content, progression of learning.
  Guidelines for workshops
- Distribution of educational activities.
  Distribution of workshops
- Details on the physical layout of the workshop area and on basic materials, reference material, musical selections.
  Instructional materials

— Suggested educational activities:

- Individual and varied exercises (first module: perception)
  Perception exercises
- Series of exercises related to the different elements of dramatic language (second module: exploration)
  Exploration sequences
- Comprehensive workshops that include all the phases of the creative process (including the third module: actualization)
  Sample workshops
- A variety of assessment activities (fourth module: assessment)
  Assessment activities
- Suggested approaches to improvisation and creation in the secondary school setting
  Views on improvisation and creation

The curriculum guide is not intended to be rigid. In the coming years some of the suggestions will need to be redefined and reformulated to take into account changing cultural criteria, social factors, and trends in the arts.

2. GENERAL ORIENTATIONS

Dramatic Language in the School

The Drama Program is concerned with the development of pupils' ability to express, to communicate, and to create, using elements of the physical and cultural environment. These elements have been combined to form a language — the language of drama. Its main characteristic is action which, in its different forms, reflects the personal and social concerns of man.

Dramatic language is not structured according to a fixed code: it evolves continually. Its relevance from an educational point of view derives from its versatility. The elements of dramatic language can be used as means for the purpose of expression, materials for the purpose of communication, and signs for the purpose of creation.[1] The distinction between these three categories should be clearly understood so that teachers will be aware of the broad variety of possible learning activities which they can offer.

It is essential that pupils learn how to use objects, images, and space as means of expression if they are to be personally involved in the learning process. To this end, the teacher should help pupils to understand that these different means of expression are versatile and easy to use, and at the same time, he should help pupils to identify their strong and weak points so that they will be able to develop their knowledge and experience of dramatic language.

Secondly[2], pupils should be able to handle different materials used for communication so as to be able to relate with others in a coherent and relevant fashion. The teacher should encourage pupils to open up multiple lines of communica-

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1. *Secondary School Curriculum, Drama*, Gouvernement du Québec, 1984. See the summary chart of the elements of dramatic language in the Appendix.

2. This task can be undertaken in conjunction with an expressive or creative task. The teacher's job is to emphasize expression, communication, or creation: the pupil participates in a comprehensive learning activity which encompasses these different realities.

tion within their groups and at the same time he should participate personally in the interactive process. However, the teacher should not spend too much time on communication materials at the expense of interpersonal relationships. He should find a balance between communication which involves the use of media materials, and personal communication between members of the group. It is this balance that allows genuine understanding and mastery of dramatic language to take place at the school level.

It is important for pupils to be able to develop and apply their inventive capacities and knowledge of dramatic language in personal and group creations. There has been a considerable degree of misunderstanding in the past with regard to the nature of creative drama in schools: too often it has taken the form of polished performances, overly elaborate productions, and public showings to gain recognition, and, as a consequence, it has caused so many problems that some teachers have not hesitated to abandon creative drama. In the program, the use of dramatic language for creative purposes is translated into actualization which is carried out when each group is ready and never at a time that is arbitrarily predetermined at the beginning. The term "actualization" indicates the place which creative work should have within the drama program:

> It is important that the pupil have many opportunities to create. It allows him to go beyond the previous phase and encourages him to develop his expressive and communicative skills so that he will become increasingly adept at integrating the possibilities and knowledge which dramatic language affords.[1]

It is important that creative activities be selected in accordance with the interests and experience of secondary school pupils. The teacher should, however, make sure that their implementation (performance, eventual production...) does not take up too much of the time allotted to drama, to the detriment of expression and communication.

It should always be borne in mind that the main objective of secondary school drama is to help the pupil develop and not to promote a type of product-oriented competition. The teacher should discourage drama productions that are not integral to the overall creative process.

Suggested Teaching Strategies: Learning Process and Instructional Approach

The instructional approach is closely linked to the learning process on which it is based. The relationship is shown in the following chart which outlines the main phases of each:

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1. *Secondary School Drama Program*, Gouvernement du Québec, 1984, page 12.

LEARNING PROCESS

Perception

- Awareness of the physical, the intellectual, and the imaginary
- State of relaxation and responsiveness (release, concentration)
- Listening to self and the environment (sensory perceptions, interactions)

Exploration

- Experimenting with dramatic language (body, voice, space, objects)
- Individual expression, interpersonal expression
- Imaginary/real interactions

Actualization

- Integration of all elements of dramatic language (improvisations, creative performances)
- Communication within and outside the group

Assessment

- Reflection on and review of pupils' experience of the action
- Analysis of the elements of dramatic language that have been tried out — starting the process over again

INSTRUCTIONAL APPROACH

Perception

- Relevant and stimulating activities geared to the mood, age, and experience of the group
- Attitude which encourages calm, inner reflection
- Physical or mental activities as groundwork for later activities

Exploration

- Activities suited to pupil's age and experience (increasingly challenging)
- Activities involving the body, voice, and environment, separately and together
- Teacher's participation to reinforce the importance of the elements chosen for exploration

Actualization

- Progressively decreasing help given to pupils
- Progressively fewer factors to be supervised
- Encouraging pupils to work out the action as much as possible on their own

Assessment

- Encouraging participants to talk about their experience
- Establishing a climate conducive to listening to and respecting different opinions so that pupils can reflect and share viewpoints concerning what was experienced and/or expressed

The phases are sequential, but the order does not have to be rigidly followed. The following excerpt from the program should be borne in mind:

> The four different phases have been separated for the purpose of explaining the process of improvisation and creation which is the focus of the program. In actual practice, they should not be treated separately in presenting activities to pupils. The teacher may, however, choose to devote more time to one or other of the phases, depending on circumstances and individual needs. To ignore any one of them consistently would have an adverse effect on the expression-communication-creation process that is fundamental to the program.
>
> The phases of the process form a natural cycle which is repeated over and over again. The cycle can take a brief or extended period of time to complete. The main concern is to make sure that the process achieves its purpose, which is to enable pupils to find innovative ways to use dramatic language, to try out new situations, and to explore new approaches.[1]

The aim of the learning process and instructional approach is to enable pupils to experience the complete expression-communication-creation process in individual workshops as well as in each learning unit. In practice, during the course of a year, the teacher may emphasize one or other of the phases depending on the needs of each group, but his ultimate objective should always be to integrate all the different phases in the learning process and, by extension, the instructional approach. His goal, then, is to provide an integrated experience of drama and not a series of isolated exercises.

The Teaching/Learning Process: Teacher and Pupil Involvement

In secondary school, pupils' capacities and ability to participate in different individual and group activities must be taken into consideration. The need to provide activities in a "play context"[2] is emphasized in the program, as is the importance of making sure that all pupils take part in the exercises, not just the few who are the most advanced.

Pupils should be aware that they will be expected to take part in a range of activities requiring varying degrees of participation or involvement. Gradually they will realize that the way in which they experiment with suggested themes is closely related to their own personality (their capacities and aims). Through active involvement, pupils will seek to develop the attitudes essential to authentic expression and communication (autonomy, openness, empathy, etc.)

To this end, the teacher should encourage pupils to come up with a variety of different ways to interpret the same initial idea. In the actualization phase, pupils should know that in order to produce a cooperative creation they must achieve, implicitly or explicitly, a satisfactory degree of consensus. This objective can only be understood in the context of all the lesson plans.

The Teacher's Role

In drama classes, the teacher should not assume the role of the expert who supplies all the right answers; rather, he should act as a guide for pupils, suggesting appropriate activities, providing support during the action[3], and giving pupils his opinion of their work to help them evaluate their own efforts. The teacher's role should be flexible during the different stages of the workshop, but should be consonant with the process detailed above. He should be able to adapt his strategies to meet the particular needs of each group. It is not possible to know in advance exactly what will be required of the teacher, for it is important that he tailor his strategies to suit the needs of pupils as the process goes on. This philosophy, which differs in many respects from that of traditional drama teaching, is the basis on which the program is intended to be put into practice in the workshops.

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1. *Secondary School Curriculum, Drama*, Gouvernement du Québec, 1985, page 12.
2. Ibid., page 11.
3. This help often involves direct participation by the teacher in the activities.

3. GUIDELINES FOR WORKSHOPS

The experimental approach used in drama workshops offers many opportunities for putting innovative ideas into practice. In the school setting, certain basic conditions must be fulfilled if this type of work is to be effective. These conditions may be divided into three main categories: general organization of the workshop, selection of content to be covered, and establishment of a progression to follow.

General Organization of Workshops

There are two types of organization: the organization of the workshop area and equipment, and instructional organization.

Organization of the Workshop Area and Equipment

As one of the goals for workshop practice is pupil interaction with the environment, the setting should be planned with this in mind. The area should be fairly large and adaptable to the different types of activities that will take place there. The furnishings do not need to be elaborate or expensive, but they should include certain basic equipment (acoustic walls, lighting equipped with a rheostat, moveable rug, chairs, etc.) The teacher should make sure that all pupils are given opportunities to use all of the equipment. Instead of constructing very specialized areas the teacher should encourage pupils to use the space in many different ways (e.g., play area delimited by lines on the ground, area defined by one or two relevant features, area delimited by an object or by verbal directions, etc.)

Pupils do not need sophisticated equipment to experiment with dramatic language; in fact, it tends to hamper their exploration and discovery. It is a good idea to provide audiovisual material (cameras, videos, etc.) for pupils to record and assess their performances from a different perspective. In terms of theatrical materials, pupils should have certain play materials such as costumes and makeup, particularly in the second cycle.

In general terms, drama, as dramatic expression-communication-creation should not involve equipment so complex that it becomes cumbersome, if not actually impossible, to use it every day.

Instructional Strategies

Instead of lecture-type teaching, which has no place in workshops, the teacher should use two other kinds of teaching strategies: directions (for activities) and comments on performance (questions, reflections, clarifications, etc.). There are a variety of other drama techniques within these two broad categories that the teacher can use to refine and enrich his guiding role, while taking into consideration the needs and wishes of his pupils. The following pages show how these different instruments (directions, comments, and drama techniques) help to create the workshop.

• Directions

The way in which the teacher directs activities should not be a random process; from the beginning it should be determined by the type of relationship he wishes to establish with his pupils. Usually, the purpose of directions is to evoke (draw forth feelings, images, situations which stimulate the imagination), or to provoke (provide a frame of reference within which concrete action can develop). There are several types of directions[1] that are suitable for the different categories of activities (perception, exploration, actualization, assessment).

For the perception activities, the directions can be precise and concrete (e.g., "Look at a spot on the wall that is furthest away from you"), or evocative (e.g., "Try to recall the smell of a vegetable soup which you had when you were small."). With groups of pupils who have had little drama experience, the teacher should give more detailed instructions (specific and direct) in order to provide a clearly defined framework for activities. With those who have had considerable workshop experience, the instructions can be less detailed (indirect), giving each pupil the opportunity to apply his own interpretations and discoveries in carrying out the directions.

While they may be defined between the poles direct/indirect, during the exploration activities, instructions are also specified in terms of the approach used by the teacher. Depending upon the given groups and the circumstances, the teacher may use direct instructions (e.g., "Raise the chair with both arms stretched out — with arms bent ...") or indirect ones (e.g., "Walk as if you were walking on an icy sidewalk."). The purpose of the exercise should determine the choice. The goal may be to have pupils develop particular skills in specific exercises, or it may be to have them discover these skills within broader activities. In the exploration activities, the teacher may alternate the type of direction used or combine them to add variety to the exercises. Pupils should feel that directions are a flexible aid which the teacher uses to propose different approaches and ideas. Directions should not be regarded as a set formula which does not vary from one activity to another.

The activities suggested for use in the Drama program require directions that vary from precise to flexible, according to the nature and purpose of the activity in question. An activity may be primarily technical (body or voice), an exploratory effort toward more personal expression, or exploration in the area of direct (interpersonal) or indirect (using communication materials) communication. Having differentiated these different aspects, the teacher should give pupils directions as to how to translate them into action. He should know how to stimulate a given level of action and interaction consonant with the general progress of each group. Pupils should understand the directions so that they can begin the actions as quickly as possible.

In the actualization phase, directions should be more flexible and open to change; it is best if they are centred on the abilities and interests shown by pupils in the preceding phases of the workshop. The teacher should not give directions that tell pupils what to do, although he may have to give a few directions in the form of challenges or things for pupils to try out. The concept of calculated risk should frequently be incorporated in this type of direction, particularly when the teacher wants the groups to experiment with aspects of plots, uncertainties, and discoveries related to improvisation and creative work.

During this phase, pupils, especially those in the second cycle, can be asked to make up their own directions by defining, individually or in small groups, the parameters within which they want to perform their improvisations or creative work. In this case, the teacher must be able to coordinate several different styles of dramatic action and types of strategies simultaneously so that everyone has enough play space and/or time. To achieve this coordination, the teacher should only give such general directions as are necessary to ensure that everything runs smoothly (time to begin play, time to stop, etc., guiding pupils' group work, helping pupils to start again by giving them opportunities to review their experiences).

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[1] Benes, Marie-F., C. Marchand, *La consigne: definitions et pratiques*, Revue Expression, Feb. 1983, pp. 26-34.

In the assessment phase, instructions are rarely used and when they are, usually take the form of questions concerning non-verbal attitudes. As in the actualization phase, the teacher should expand the opportunities for discussion with a view to encouraging expression and communication that not only meets his expectations, but more importantly, focuses on the different individual or group experiences. In order to have discussions in which all the pupils take part, the directions should be presented as clues or open-ended questions designed to elicit a variety of responses. In this phase of the workshop, the teacher should know how to present his suggestions in such a way that pupils do not feel that his feedback on a given performance is the only valid interpretation or the only right response.

Throughout the workshop, the teacher should be aware of the power and impact of what he has to say. He should not hesitate to become involved and should always make sure that his directions are relevant so that a genuine play atmosphere can develop and the trials and experiments can be translated into a variety of authentic actions and interactions.

- **Comments**

As part of his role in the workshop, the teacher should use different types of comments to ensure that his groups function in a dynamic way.

The first type of comments are general ones concerned with setting the tone for drama activities. These comments should reflect the teacher's overall attitude towards participating pupils: respect for each pupil's individuality; creation of a psychologically secure atmosphere, and the building of mutual confidence between himself and the pupils, and among the pupils themselves. Pupils should be made aware that a pleasant working atmosphere in which each person unconditionally accepts all of the others and respects their differences is needed if significant and genuine learning is to take place. To create such an atmosphere, the teacher should tell pupils that it is important that they do things for their own satisfaction and pleasure, without neglecting concentration and genuine absorption in the action. He should try to maintain a relaxed atmosphere that will encourage every pupil to participate in all the suggested activities. In short, the teacher should use general comments to remind pupils of the importance of personal autonomy and respect for others in group work.

The teacher may also use specific comments during the action, pointing out to pupils the elements of dramatic language to be used in a given exercise. During the presentation of an improvisation or creation, he should avoid making value judgements (although he may ask pupils to comment on their classmates' work) and should encourage the widest possible variety of responses in a given situation. As he is directly involved in the group action, he should not hesitate to question or encourage the group's initiative as it tackles a particular challenge or after it has overcome it. During workshop sessions, the teacher should never dissemble or make comments that are not genuine. If pupils are to respect him, his comments must be objective and authentic — this is the most important element of the pupil/teacher relationship in drama teaching which is, by nature, one of the most subjective of all the disciplines.

In assessment, the teacher's comments take on a more obvious importance. There are two types: comments related to the subject (details, explanations of technical terms and dramatic language, critical opinions, etc.), and personal comments (instructional in nature).

With regard to comments dealing with the subject of drama, the teacher should know how to relate these to real and meaningful situations. He should not make comments which reflect a rigid, theoretical position; rather, he should give specific information that will help pupils understand dramatic events and how they are organized in the process of dramatization. Given the experimental nature of the program, the teacher can complete his assessment of pupils' work with references to the history of theatre if he chooses.

All group work involves a degree of personal comment by the teacher. In workshops, the teacher should not be the only person to voice opinions and to influence the attitudes of the group: pupils should also be encouraged to take part in this process.

The combination of attitudes and opinions creates a network of influence which guides the group in its development.

There is a danger of spending too much of the time available for action in commenting on the action. In workshop practice, both teacher and pupils should know when it is appropriate to keep quiet.

- **Techniques for Introducing Variety**

During the action, the teacher should trust his own intuition and ability to be adaptable. Different techniques used to introduce variety to the activities will help him in planning his strategies and developing the action. Of the many techniques that can be used, three are covered briefly here: work on contrasts, on dimensions of action, and on styles of dramatic action. These techniques, which are simple and easy to understand, can serve as practical reference points that, combined harmoniously, will enable pupils to explore and learn the content more effectively in a variety of situations.

Exercises that have become monotonous can often be given new stimulus by the use of contrast. For example, a child may find that it is either too difficult or too easy to identify with and to "become" a clown. Exploration of the topic may not take very long and the use of contrasts at this time (e.g., dwarf clown and giant clown; very young clown and old clown; easy-going clown and rigid clown) can revitalize the initial idea and be a source of surprising originality. The introduction of contrast opens up new avenues for variation and experimentation from a single starting point (object, original idea or theme). Contrast should not be used to excess, but it is both a useful and enriching technique to suggest when an activity appears to be exhausted or threatens to degenerate into a series of clichés. It gives pupils an opportunity to look at exercises from a different perspective. Contrasts may take the form of variations in space (e.g., large/small and the gamut of spatial coordinates), in time (e.g., 100 years ago, in the distant future, and all the time fluctuations that occur in different situations), in energy, or in the atmosphere of places and situations. Contrast is a basic element common to all drama activities.

Focus on different dimensions of action will show pupils that participation in activities need not be restricted to one dimension. When they are asked to explore in physical terms a theme such as "walking", with emphasis on a psychological or cultural dimension, it is easy to see that changes in emphasis create different levels of exploration in a given activity which might not have been apparent at first glance. By putting the emphasis on the physical, psychological, or cultural dimension of an action, it is easier to stimulate pupil involvement because they can work at whichever level is most appropriate at given times in the workshops. It is not suggested that these dimensions be offered in a sequential pattern or as specific exercises, but rather, that the teacher find ways to get pupils to work on different dimensions indirectly.

Pupils should come to know, through active participation, the broad variety of responses, feelings, and meanings possible in given play situations. The different dimensions of action provide the teacher with a tool for helping pupils move freely from one level of involvement to another in individual and group activities. It is not necessary for pupils to restrict themselves to the dimensions selected by the teacher for emphasis during the action. The dimensions should provide starting points or challenges which will encourage pupils to refine the degree of their involvement and to modify their personal contribution to the activity.

To avoid the boredom caused by monotony and repetition, the teacher can bring in different styles of dramatic action (e.g., realistic, comic, etc.) to add new perspectives to drama practice and to enlarge the scope of exploration and creativity. As the goal of drama is to encourage a variety of responses and interactive cooperation among pupils[1], the teacher should vary the styles of dramatic action so that pupils can explore particular situations from different angles. The basic purpose of drama teaching is not to foster uniform responses and attitudes, but rather to encourage a flexible, dynamic approach based on a variety of activities and styles of dramatic action. Although it is not a good idea for teachers to continually introduce new activities, it is important at the school level to suggest stimulating ones which will spark genuine interest and awaken adolescent imaginations. Styles of dramatic action, which can be specified in terms of elements of play (use of playing space, type of role, structure of the interactions, etc.), form a concrete framework which enables pupils to realize their needs, wishes, and ideas in a specific working atmosphere. The teacher, in moderation, can introduce different styles of dramatic action so that in time the pupil will come to be able to select the one he wants to illustrate a particular attitude or demonstrate a specific interaction (whether for a psychological or social theme).

In general, the techniques employed by teachers should not be perceived as control mechanisms, but rather as tools designed to foster the development of each pupil in the group and to expand the range of opportunities for creative work.

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[1] As opposed to providing a model to follow and copy, and establishing a competitive atmosphere in which pupils must strive to achieve recognition and self-worth.

Pupils should gradually begin to incorporate these techniques in their own attempts to express, communicate, and create. The different factors, such as directions, comments, and techniques, initially used as supports for expression and communication, should become an integral part of the pupils' own work in drama workshops.[1]

Group Organization

When planning a workshop session, it is important to keep in mind the size of the groups which will take part in the different activities. The aim is to have all pupils participate in the exercises and, throughout the workshops, to play active roles (sender or receiver) even when other members of the group are presenting their improvisations or creations.

To give pupils a chance to try different communicative and expressive roles, and to avoid the problems of exclusion that can arise when pupils form their own groups, the teacher should direct pupils to change the make-up of groups during the action as part of the exercise. Pupils need to have opportunities to work together with all the others in the group, not simply with those who are close friends.

At the beginning of the year, the organization of groups is particularly important and should include a system for changing partners that will give all pupils maximum opportunities to take part in the exercises. Pupils should not be forced to participate if they do not wish to do so, but the teacher should suggest different sized groupings to pupils so that they have a chance to choose the most suitable expression-communication interactions for expanding their skills and abilities in dramatic play.

In workshops, it is a good idea to suggest whole group exercises in which pupils work individually and come to terms with themselves before they start to broaden their experimentation to include interaction with others. Many of the perception activities start with individual involvement in the action before going on to work in pairs or in groups. While many workshops follow this type of sequence from individual work to work in twos, threes, fours (small group), and large group, it is equally valid to suggest alternative sequences of groupings. All the activities should be closely related to the content covered in the workshop: the subjects tackled in the exercise, the objectives, and the teacher's aims at different times of the school year. To make sure that workshops do not become repetitive and that practice does not fall into a monotonous routine, the size of the groups can be changed to vary the pace of the action and the type of participation required of pupils.

In the actualization phase, the teacher should watch for the cliques that tend to develop at the secondary school level, so that we can avoid developing the action around this type of grouping. Small group work (4-5 pupils), however, should be encouraged, particularly when pupils are ultimately going to present an improvisation or creation. The small group is a working unit that is well suited to adolescents and one that lends itself to an economical use of workshop time.

Large and small group work should never take precedence over individual research and effort. It is a combination of personal exercises (the pupil on his own) and activities which are more public in nature (the pupils communicate individually or as part of a small group) that should be the goal in organizing content in workshop space/time.

In planning workshops, the teacher should keep in mind these suggestions for organizing groups, but they should not prevent him from listening to suggesions from his groups and taking advantage of suitable opportunities to make the lessons more meaningful whenever they occur. The teacher's capacity for improvisation is an important factor in drama workshop organization.

Selection of Content

The creative approach followed in the program incorporates four phases in the expression-communication-creation process. It is important to remember that what is involved here is a dynamic approach which at different times during the workshop focuses on one or other of these phases.

The educational activities suggested in this guide have been divided up according to the phases of the learning process: perception exercises, exploration activities, actualization workshops, and assessment procedures. The following tables should help teachers to sort the different types of exercises found in other reference material[1] into the four categories so that they can plan their workshops more efficiently and effectively.

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[1] Generally speaking, pupils are only able to incorporate these factors when they reach Cycle II. The teacher then becomes a real facilitator and the workshop, a place for authentic experimentation and creation.

[1] See the reference materials at the end of this guide.

Perception Exercises

— concentration exercises,

— relaxation exercises,

— sensory perception exercises,

— perception/interaction exercises.

Exploration Activities

— gestural expression,

— non-verbal communication,

— vocal expression,

— verbal communication

— space (environment),

— use of objects,

— communication supports,

— styles of dramatic action.

Actualization Workshops

— defined dramatic situations:

- non-verbal communication,
- verbal communication.

— improvisations:

- monologue,
- dialogue,
- verbal association,
- chorus.

— creations:

- monologue,
- dialogue,
- dialogue/narrative,
- montage,
- individual/group creation.

Assessment Procedures

— different means used:

- discussion,
- written report,
- other modes of expression,
- analysis and starting again,
- cultural and artistic references,
- opinions (exchange of points of view).

Note: This list of criteria is not exhaustive — it is intended to serve as a starting point for teachers in planning their programs.

Progression in the Drama Program

In drama, as in all subjects, it is important to establish a sequence of criteria which will enable pupils to gradually learn about the elements of dramatic language and their uses. For the overall program, the following criteria have been established:

Progression in the Drama Program		
Themes[1]	— concrete theme →	abstract theme
	— simple theme →	complex theme
	— specific theme →	open-ended theme
Phases in the Learning Process	— few elements to be mastered →	many elements to be mastered
Perception	"	"
Exploration	"	"
Actualization	"	"
Assessment	"	"
Degree of Interaction	— indirect interaction →	direct interaction

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[1] The degree of abstraction, complexity, and openness that must be taken into consideration in dealing with the proposed themes in the sections which follow, also applies to objects, images, scripts, and other material used in workshops.

Drama lessons should follow a definite progression throughout secondary school. The nature of this progression will depend upon pupils' drama experience and upon whether or not the program is planned to continue from year to year. It is essential that the teacher focus on the individual progress of each group. He should suggest themes to develop, and when pupils have selected those they wish to use, he should initiate exploration and actualization of these themes, gradually and progressively incorporating the different elements of dramatic language in the overall context of the expression-communication-creation process.

Suggested Content Distribution for the Different Secondary School Levels[1]

Secondary I:

Work on personal themes with emphasis on the following elements:

— PERCEPTION (concentration/relaxation);

— EXPLORATION (vocal and gestural);

— ACTUALIZATION (improvisation in pairs, in threes);

— ASSESSMENT (discussion).

Secondary II:

Work on cultural or social themes (e.g., news, pollution, fashions, etc.) with emphasis on the following elements:

— PERCEPTION (sensory perceptions);

— EXPLORATION (use of space and objects);

— ACTUALIZATION (improvisation in small, medium, or large groups);

— ASSESSMENT (review using different modes of expression).

Secondary III:

Work on themes, using different communication materials, with emphasis on the following elements:

— PERCEPTION (listening, sensory and affective memory);

— EXPLORATION (use of different expression and communication supports);

— ACTUALIZATION (cumulative improvisation, i.e., pupils entering the scene in turn, individual or pair creations);

— ASSESSMENT (discussion or written evaluation).

Secondary IV:

Work on different dramatic structures and on the process of dramatization with emphasis on the following elements:

— PERCEPTION (perception/interaction relationships, influence of others);

— EXPLORATION (different styles of dramatic action and acting contextes);

— ACTUALIZATION (improvisation in small groups: planned or spontaneous; small group creations on general or open-ended subjects);

— ASSESSMENT (using recordings, photos, etc., to develop critical judgement).

Secondary V:

Work on incorporating all the content covered (in the process of expression, communication, and creation)[2] with emphasis on the following elements:

— PERCEPTION (free work alone or with others);

— EXPLORATION (in keeping with the type of actualization selected);

— ACTUALIZATION (improvisation designed around a general theme-montages; individual or group creations).

To ensure progess, the teacher should select starting points closely related to his pupils' interests and environment. He should give them opportunities to act out their experiences in dramatic play, focusing on different aspects (problems, solutions, possible discoveries) of a given situation. He should not make definitive judgements or imply that his assessment of the situation is the only valid one: it is by proceeding consciously from the imaginary to reality that the teacher will make it possible for his pupils to experience the diversity and complementarity of expressive and communicative phenomena. His primary aims should be to provide starting points for improvisation and creative activities that are suited to the abilities of secondary school pupils, and to avoid choosing content on the basis of predetermined priorities. Progress will take place if it evolves out of a dialogue between the teacher and the pupils, based on active participation in concrete situations, rather than on long and fruitless discussions.

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[1] The plan suggested here should be adapted or modified to suit local conditions. Cohesion between the different levels is the main objective here.

[2] Pupils and teacher could share in planning and organizing the work.

Drama workshops should be based on specific content[1], but they shoud also take into account the instructional context in which the activities are carried out. Teachers who want to set up a drama program must be prepared, from the start, to involve themselves in the process and to look with a critical eye at their own teaching strategies.[2]

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[1] See the related content columns in the Drama program, pp. 19-35.

[2] See the chapter on evaluation.

4. PRACTICAL ACTIVITIES*
(suggestod exercises and activities that can be adapted)

Introduction

The activities presented in the following pages correspond closely to the learning process advocated in the Drama program. The "Points To Note" column beside the descriptions of the activities gives details about the teacher's role in the activities and some of the refinements he can make. A "Level" column has been included for teachers who wish to assign a grade level to the different activities.

The element of content suggested for each activity is not definitive, as each exercise can have more than one aim or objective. The element that has been chosen illustrates the practical possibilities and is not intented to be exclusive.

To enable teachers to use this guide in a sequential and flexible manner the activities have been divided up as follows:

PERCEPTION Phase:

Individual exercises for the most part, usually with variations; the teacher should select exercises that will lead into other workshop phases;

EXPLORATION Phase:

Activities centred on a common objective (sometimes more than one objective); the type of activity which should precede (e g. perception exercises) or follow the exploration activities (appropriate actualization themes) is indicated;

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* With a view to helping teachers formulate directions which will be clear and motivating to pupils, the language used in the description of the activities in this guide is similar to the language normally used by teachers in the classroom.

ACTUALIZATION Phase:

Workshop activities involving the complete process — different forms of actualization are specified in the overall context of drama workshops (experimental approach based on a variety of individual and group responses);

ASSESSMENT Phase:

Presentation of different evaluation procedures (active approaches or means of sharing opinions and analyses of experiments attempted) which can be used for subjective and/or critical review of the preceding phases.

To sum up, the teaching/learning activities selected are open-ended suggestions and ideas designed to motivate the teacher to develop his own teaching methods and content. It is hoped that these activities will pave the way for revision, constructive criticism, and innovation on the part of each group involved in the drama program.

PERCEPTION EXERCISES

General Objective: 1. To enable the pupil to develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

General considerations

The perception exercises in the first section comprise short, simple exercises which the teacher can use as an introduction to drama. The teacher can have pupils try them out while he observes the reaction and basic attitude of each pupil within the group.

By observing pupils' reactions during these exercises — the way in which they participate, involve themselves, understand, and follow directions — the teacher is better able to determine the type of approach which would be most appropriate for each of his classes. From an overall evaluation, he can establish a sequence of objectives and then choose, or make up, workshops consonant with the general spirit of the program.

The perception activities follow the same sequence as the objectives of the first module of the program. No attempt has been made to illustrate every element of content. Instead, activities have been grouped under broad headings which cover the basic areas that need to be developed for participation and involvement in drama. The four headings are: concentration, relaxation, sensory perceptions, and interpersonal perceptions.

The description of the activities takes the form of directions, and sometimes variations are suggested. The corresponding points to note are designed to help the teacher clearly determine his own strategies. These activities can be redone with variations for the purpose of evaluating the progress made by a particular pupil or a group.

It is important that these exercises be carried out in a play atmosphere and that, above all else, they enable pupils to discover the main characteristics and importance of sustained concentration and involvement in drama workshops.

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.

CONTENT: CONCENTRATION — Awareness of the body in *space* through sensory perceptions.

FROM ONE POINT TO ANOTHER

Suggested Activities	Points To Note
The group is dispersed around the room: the activity begins in silence. **Directions** "Focus on a distant point — go to it slowly in a straight line without bumping into anyone else. Focus on a second point and make a detour to it. Focus on a point on the ceiling and pretend you can reach it. Focus on a point on the floor — approach it and withdraw, varying the tone of your voice. Focus on a coloured item worn by a classmate — approach it and withdraw without touching it. Focus on a peaceful point and go to it slowly."	— The purpose of this activity is to provide pupils with an opportunity to practice concentrating within a dynamic group atmosphere. — It is important to clearly indicate the starting time, stopping time, and the end of the exercise. — Vary the rhythm and complexity of the exercise according to the interest shown by the groups. Do not hesitate to ask pupils to perform difficult tasks — it will help develop their powers of concentration during these beginning activities. — Sound support may be added in order to change the style of action or type of movement.

Suggested Activities	Points To Note
Variations **From One Sound To Another** Same procedure but adding plays on vowels, consonants, interjections, and distance calls (verbal or non-verbal). **Seeing Through an Object** Follow a similar procedure, but ask pupils to imagine that they are looking through different imaginary objects (field glasses, magnifyig lens, camera lens, etc.). Play on distance: near/far, details, colours, etc. **Find a Place** Pupils find different places around the room: a place to hide, a secret place, a safe place, a secure place, a visible place, a fragile place, a comfortable place, a place on the edge of the water, etc.	— It is a good idea to join in this activity in order to be able to judge the relative length of it. — Control voice volume by asking pupils to whisper, sing, pronounce exaggeratedly or hesitantly, etc. — This activity can take place with little or no moving around. — Point out the purpose of the activity (concentration) without undue emphasis. — This activity is most appropriate for the second cycle. — With each suggestion pupils can be asked to stay increasingly immobile when they find a place. They can also be asked to close their eyes and try to see images which come to mind in the different places. — This exercise can be followed by brief discussions in pairs.

TERMINAL OBJECTIVE: **1.1 To increase his ability to relax and to be more attentive to environmental stimuli.**

INTERMEDIATE OBJECTIVE: **1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.**

CONTENT: CONCENTRATION — Awareness of the body in *space* through sensory perceptions.

BEING INSIDE

Suggested Activities	Points To Note
The group stands around the room with eyes closed. **Directions** Pupils react with their bodies, individually and silently, to different shapes of real or imaginary places: being in a corner, behind a pane of glass, under a sunbeam, balanced on a fence, in the eye of a needle, in a drawer, in the hollow of an ear, on the lead of a pencil, in a thimble, etc. **Variations** If pupils are able to concentrate well, have them do the exercise in pairs. Gradually progress to more open-ended images (e.g., elements of nature), and abstract images (e.g., in a solid, in a liquid). Change the rhythm. Alternately suggest real and imaginary places.	— Perception heightened by links between real/imaginary spaces. — The aim is not to illustrate the places, but rather to have pupils experience different positions (attitudes) which help them to concentrate on the activity in progress. — It is better to ignore those who do not respond very well rather than disturb the others while they are concentrating. — Remind pupils, if necessary, that this is supposed to be a non-verbal exercise. — It is easier to develop minimal concentration by means of spaces to be filled than by characters to be developed and sustained. — Point out that the interpretations should be in keeping with the play context.

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.

CONTENT: CONCENTRATION — Variations in *time*.

STOP/START

Suggested Activities	Points To Note
In the centre of the area, pieces of material (one per pupil) are placed on the floor.	
Start: Interrupt the usual beginning of class conversations; tell pupils to "freeze".	
Directions	
"Do not move."	
Ask pupils, one at a time, what their fixed position makes them think of.	— The aim is to elicit as many different responses as possible.
"Each of you go as slowly as possibly and pick up a piece of material."	— Bring pupils' attention to lines, forms, and the use of different space levels.
Interrupt the action two or three times to ask pupils what their fixed positions bring to mind.	

Suggested Activities	Points To Note
Ask pupils to perform different movements at varied rhythms using the pieces of material.	
"Using your material (individually), walk quietly, shyly, hesitantly, confidently, tensely, dejectedly, suspiciously, etc."	— Remind pupils that the material can be used in different ways to illustrate the different ways of walking.
(The exercise can be done with pairs in parallel action or in opposition, in which case the pair can use one piece of material.)	— The game can be stopped and pupils asked what the different tableaus bring to mind.
	— Make sure pupils understand the variations in length of time, and the importance of the stopping time and the pauses between the various suggestions.
Variations **Stop the time**	— The tone used here should be firm, while at the same time conducive to a play atmosphere.
Same type of exercise (movements in pairs). During the pauses, suggest phrases to which the pairs react non-verbally and then ask them to return to a static position.	— Do not leave too much time between phrases.
	— Make sure pupils understand the importance of control in the transition from dynamic to static.
Sample phrases: It is beginning to rain. The electricity has gone off. The snow is melting. The sun is coming out. Etc.	
From One Sense to Another	— The pieces of materials can be used for this exercise. If they are not used, ask pairs to maitain contact throughout the exercise (the point of contact may be changed at will).
Similar exercise for pairs except that the emphasis here is on contrasting atmospheres. E.g. "Walk softly... stop in astonishment. Advance cautiously... become rigid with fear. Slip away very casually... get caught. Forge ahead with determination... find yourself backed against the wall."	

TERMINAL OBJECTIVE: 1.1 **To increase his ability to relax and to be more attentive to environmental stimuli.**

INTERMEDIATE OBJECTIVE: 1.1.1. **To improve his powers of concentration by bringing his body to a state of readiness.**

CONTENT: CONCENTRATION — Output of *energy*.

FLUID/STACCATO

Suggested Activities	Points To Note
Individually, pupils stand in silence.	
Directions (emphasis on fluid movements) "**Slowly**, without disrupting the movement, **stretch** your arms, legs, and your whole body. **Make circles** with your knees, head, and hips. **Imagine** that you are getting a box down from a high shelf." Suggest other sequences of actions and ask pupils to pay attention to the sequential flow of the movements. "Make increasingly full movements." Directions can be very open-ended and contain additional detail: e.g. "Pretend you are playing with a hoop that is getting bigger and bigger," or "Pretend you are painting a wall with a brush that keeps growing and growing."	— From the start, stress continuity of movement and action. — The rhythm for the exercise can vary: slow, regular, accelerated, etc. — Point out any breaks in movement to pupils so that they can clearly identify (feel) the difference between continuity and discontinuity. — Emphasize the style with which the exercise should be done.

Suggested Activities	Points To Note
Directions (emphasis on staccato movement) "Stretch different parts of your body: arms, legs, face, whole body, etc. Imagine yourself starting to flash like a neon sign, and taking different positions for each flash. Using your arms and legs, make different signals (short and snappy). Trace a whole series of straight lines in every direction, trace pendulum swings, letters, Chinese characters, etc."	— Staccato movements are felt in the transition from tension to release and vice-versa. — Change the starting position.
Variation **Open/Closed** Same type of exercise using different parts of the body, but starting with the verbs to open and to close, then going on to more indirect instructions using images and sequences: "The snail which goes in and out of its shell; the fish which gobbles its food; or in a more realistic vein, the adolescent who wakes up gently on a morning during the holidays; the adolescent who wakes up late and leaps out of bed on the morning of an examination."	— In this exercise, emphasize either continuity (fluid movement) or discontinuity (staccato movement), or both in succession.

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.

CONTENT: CONCENTRATION — Listening

HEARING SOUNDS

Suggested Activities	Points To Note
Participants sit comfortably on the floor with eyes closed.	
Directions "Concentrate on listening to noises that come from outside the room. Identify three of them and try to establish whether they are continuous or occasional. Concentrate on noises that emanate from inside the area, select one, and try to reproduce it in different ways."	— Ask pupils to concentrate on their own noises and try to close out surrounding ones.
"Identify noises produced by different objects and use your bodies to indicate their sources."	— For this exercise, move around and use a variety of objects to produce different noises.
Variations	— Use sound supports which offer a range of clearly different sounds.
Sounds and Reactions "Associate different sounds and noises with different types of personal reactions (e.g., the effect of the ringing of bells, noises in nature, machine noises, etc.)."	— Pupils could be asked to let their bodies respond to the different sounds heard.
Sounds and Atmospheres Pupils listen to a poem or a short story and identify changes of atmosphere. Discussion in pairs to find out if the same changes have been identified.	

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.

CONTENT: CONCENTRATION — Observation

LOOKING MORE CLOSELY

Suggested Activities	Points To Note
Directions "Observe, list, and describe the elements of a poster (e.g., a picture by Breughel). Look closely at the lines, space/form, variety of forms, etc. In pairs, tell each other in turn what you observe from left to right and from top to bottom."	— Make sure that there are enough posters — they do not have to be identical. — Emphasize listing and describing the elements seen, without turning the exercise into a competition. — Help pupils to become aware of differences in the degree of detail found in elements of the picture.
Variations **See and Reproduce** Show pupils a picture or series of pictures that include a predetermined number of people. Ask them to reproduce quickly the different poses in the pictures (in small groups containing the same number of pupils as the number of people in the picture).	— To avoid wasting time, it is a good idea to use large pictures, to project pictures with an overhead projector, or to use slides.
Larger Than Life "In pairs, observe the elements of the room. Using this real information, put together a fantastic description, while remaining faithful to the reality observed." Evaluation in pairs after the description.	— Remind pupils, if necessary, of the importance of setting a specific length of time for observing. — This exercise is suitable for second cycle pupils.

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.1. To improve his powers of concentration by bringing his body to a state of readiness.

CONTENT: CONCENTRATION — Imagination

MENTAL IMAGES

Suggested Activities	Points To Note
Individually, pupils lie on the floor in silence with eyes closed.	
Directions "Try to imagine or picture in your mind the place I am about to describe. Outside there is a brick wall, windows, a chimney, a massive oak door — all of it a depressing colour... (continue the description). Inside there is a large hall with cracked walls, a spiral staircase, furniture covered with dust, etc."	— Do not spend too much time giving the description. — Maintain a natural tone of voice. If you are too expressive, you will break pupils' concentration.
Followed by discussion in pairs.	
"Add more details, imagine an ending — compare perceptions."	
Variations **Try to see** Same procedure, but this time in pairs. Descriptions could be of a landscape (real or imaginary), a person, or a situation (event translated into pictures).	— For the pupil giving the description, this exercise is almost a verbal improvisation; for the one who listens, the directions should specify the amount of emphasis to be accorded to the different elements. — This exercise can be turned into an individual verbal improvisation (which can be recorded).

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.2. To appreciate the sense of well-being that comes from a period of relaxation.

CONTENT: RELAXATION — Opposite poles of energy.

PUSHING UP THE CEILING

Suggested Activities	Points To Note
Pupils stand anywhere in the area.	— This exercise should be done slowly.
Directions "Imagine that the ceiling is sliding slowly down to the floor, that it may fall on your head. Breathing in, raise your arms with your palms turned towards the ceiling. Find different ways to push it up, then come back to the starting position." Repeat the same cycle of actions, using different incidents each time.	— To prevent a noisy response from pupils, tell them that they should devote all their energy to pushing up the imaginary ceiling.
Variations	
Too High "Stand up and stretch as far as possible to reach an object (bag, keys, skates, tennis racket, etc.). You cannot quite reach it — return to a relaxed position."	— This exercise can also be done in pairs.
From Bottom To Top "Imagine that you are a thermometer: the mercury leaves the freezing point (lowest position) 0°, rises up to the boiling point (highest position), and returns to the freezing point." (Repeat this several times.)	— Refine the stretching sequence by suggesting intermediate temperatures. Vary the exercise by suggesting that pupils stop for a few seconds at certain temperatures (e.g. at 10 degrees, at 20 degrees, etc.).

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.2. To appreciate the sense of well-being that comes from a period of relaxation.

CONTENT: RELAXATION — Free relaxation

FLOW OF IMAGES

Suggested Activities	Points To Note
Calm atmosphere, pupils lie on the floor. **Directions** "Let images flow into your mind. Let yourself be carried away by the music you are hearing."	— Take part in the relaxation activity or move quietly among the pupils. — Use of evocative music is important. — Set the length of this activity to leave enough time for the other phases of the workshop. — Anticipate adequate recovery time (bring pupils back slowly with simple, calm words.)

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.2. To appreciate the sense of well-being that comes from a period of relaxation.

CONTENT: RELAXATION — Guided relaxation.

RELAXATION

Suggested Activities	Points To Note
Same procedure as in free relaxation, but here an object, such as a hoop, is used in individual free activity.	— Make sure you have appropriate support to create a light, gentle atmosphere.
Variations **Relaxation/Image** Suggest an image (e.g. a rag doll or puppet hanging in the centre of the window in the sun).	
Relaxation Theme(s) Same type of exercise as in free relaxation, but here a concrete or abstract theme is added to the original idea, e.g., the gradual awakening of the different parts of the body (at a rhythm chosen by the pupil), or a snowy landscape that is slowly melting in the spring.	— This type of relaxation can be directly or indirectly related to the areas of study that will be covered in the rest of the workshop.

TERMINAL OBJECTIVE: 1.1 To increase his ability to relax and to be more attentive to environmental stimuli.

INTERMEDIATE OBJECTIVE: 1.1.2. To appreciate the sense of well-being that comes from a period of relaxation.

CONTENT: RELAXATION — Mental relaxation

CLOSE TO NATURE

Suggested Activities	Points To Note
Pupils assume a comfortable stretched-out position.	— When continuous directions are being given, it is important to proceed slowly so as to create an atmosphere conducive to relaxation.
Directions "Close your eyes and try to experience the following situation. (Brief silence.) You are stretched out on cool (or warm) grass and you feel all the parts of your body in contact with this green carpet. You let yourself bask in this comfortable bed, you fell your body relax and let go. (Brief silence.) You imagine the sky above you, a blue sky with soft white clouds floating gently by, etc."	— With continuous directions of this nature, it is necessary to create a cycle that will bring pupils gradually back to the beginning situation.
Continue with similar images and at the end tell pupils, "Get up very slowly from your relaxed position and share your impressions with a partner."	
Variations **Listen to These Words** Similar procedure, but this time using a poem.	— The themes chosen should not be too subjective, otherwise pupils may be unable to relax.
Tell Me a Story Similar procedure, but this time in pairs. One partner tells an evocative story for the purpose of relaxing his partner. They reverse roles.	— If pupils find that it is too difficult to tell a story, ask them to suggest a series of peaceful images to evoke a mood which makes them feel happy and relaxed.
Discussion in pairs.	

TERMINAL OBJECTIVE: 1.2. To develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

INTERMEDIATE OBJECTIVE: 1.2.2 To explore, on his own and with the group, the different modes of sensory perception.

CONTENT: PERCEPTION — Sound perception.

LISTEN CAREFULLY

Suggested Activities	Points To Note
Participants stretch out on the floor with their eyes closed.	
Directions "Listen to the different sounds around you; sounds from outside the school; sounds from within the school, but outside the workshop area; sounds from within the workshop area. Try to identify where the sounds are coming from and what is producing them. If the sound is produced by a person, try to identify the person and what he is doing."	— This type of exercise can be done individually first, then in pairs (with quiet discussion), in groups of three, four, etc. This is a good time for the pupils to compare their perceptions of the different sounds.
Variations **Selected Sounds** Same type of exercise, but this time the sounds are produced by the teacher, by means of records or by means of other objects and instruments.	— To wind up this exercise, pupils can make up short stories in which the sound elements are presented progressively (not as an ordered listing).
Strange Atmospheres The group is divided into two groups, A and B. Group A sits in the centre of the room. With eyes closed, the group indicates with gestures the source of the sounds emitted by Group B. Possible starting themes: a farmyard at 6:00 p.m., the end of a party, a curious event, etc. Discussion following the exercise.	— Those who produce the sounds are, in effect, making sound improvisations. Draw the receivers' attention to the variety of sounds produced. Suggest themes that will encourage pupils to produce a broad range of sounds and noises.

TERMINAL OBJECTIVE: 1.2 To develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

INTERMEDIATE OBJECTIVE: 1.2.2 To explore, on his own and with the group, the different modes of sensory perception.

CONTENT: PERCEPTION — Visual perceptions.

LOOKING IN DIFFERENT WAYS

Suggested Activities	Points To Note
Prepare a slide presentation, (e.g., scenes from daily file, or different abstract or concrete topics). Divide pupils into groups of 4 or 5 and ask each group to observe the slides from a different perspective.	
Group 1: in terms of colours; Group 2: in terms of movement; Group 3: in terms of forms; Group 4: in terms of dimensions; Group 5: in terms of atmosphere evoked; Group 6: in terms of overall subjective impression.	— Pupils could discuss the slides quietly during the showing. Ask them to equip themselves with a pencil and paper so that they can record their impressions.
Whole class discussion.	

TERMINAL OBJECTIVE: 1.2 To develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

INTERMEDIATE OBJECTIVE: 1.2.2 To explore, on his own and with the group, the different modes of sensory perception.

CONTENT: PERCEPTION — Tactile perceptions

DIFFERENT WAYS OF TOUCHING

Suggested Activities	Points To Note
Directions "Individually, touch different types of surfaces found in the room. Are they smooth or rough? Hard or soft? Pleasant or unpleasant? Dry or wet? Cold or hot?"	— Have pupils "freeze" several times during the exercise so that they can identify more clearly the element which they are touching.
Variations **On a Chair** Each participant sits on a chair and concentrates on the points of contact of his body (other than hands) with the chair and surrounding surfaces or objects. What do his feet touch? They touch his shoes,the floor. What do his calves touch? His elbows, back, and thighs? Which points of contact change frequently and which ones remain the same?	— Ask pupils to close their eyes and *mentally* respond to the questions in the exercise. — Help them to become aware that touching is not limited to hands and feet.

Suggested Activities	Points To Note
Contacts and Surfaces Ask each pupil to imagine that he is walking on different surfaces: on a path of small stones, on asphalt, on grass, on sand, in water, etc. Suggest that they interpret with their bodies the type of contact they have with each of the surfaces touched.	— Different textures of the selected surfaces may be used (e.g. wet grass, dry grass, burned grass, etc.) — Go over the different surfaces again and ask pupils to act them out.
Touch As If... Ask the pupils to handle different objects as if they were the persons who made them (e.g. the bookbinder handling books, the craftsman handling toys, the upholsterer handling furniture, the pastry chef handling cakes, etc.).	— Emphasize the tactile contact — avoid "distorting" the situation by over-emphasis on parody.
Active Touching "Individually, in a standing position, find different ways to support your body on the ground. Lying stretched out on your back, explore different points of resistance (with your hands, feet, head, shoulders, thighs, calves, etc.). Slowly lift yourself by seeking points of support (as if you were in the dark), and then quietly, gently explore the objects around you (characteristics, sensations, etc.)."	— Because touching is often considered "taboo", it may be necessary to approach it indirectly at the beginning. This exercise may be used for this purpose. — The exercise may be done with eyes closed. — Ask pupils to move slowly towards the walls so as to reduce the risk of colliding.

TERMINAL OBJECTIVE: 1.2 To develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

INTERMEDIATE OBJECTIVE: 1.2.4. To improve his sensory memory and affective memory.

CONTENT: AFFECTIVE MEMORY — Evoked memories

"WHEN I WAS LITTLE..."

Suggested Activities	Points To Note
The group stretches out on the floor with eyes closed.	— Pupils can be asked to write down the different things they recall. — Let pupils have a moment for reflection between each memory.
Directions "When you were little, there were some things you liked and some you didn't like. If you are willing, we can go back in time and try to mentally see again in our heads: — an object we liked a lot; — a place we enjoyed; — a person we were afraid of; — a special person; — a place we didn't like at all; — one that we loved; — etc.	
Discussion in pairs, then in small groups on, "How I see things now."	— Make sure that the time spent on discussion does not slow down the pace of the workshop.
Variations Same type of procedure, but using different themes: When I was seven years old; An unusual gift; An unhappy event; A special event.	— Find themes that are appropriate to the actual setting in which the children grew up.

TERMINAL OBJECTIVE: 1.2 To develop his capacity to perceive sensations and emotions experienced through contact with his physical and human environment.

INTERMEDIATE OBJECTIVE: 1.2.7. To imagine moods or atmospheres from sensory clues.

CONTENT: SENSORY PERCEPTIONS — Atmosphere/perception

IMAGINE YOURSELF AT A PARTY

Suggested Activities	Points To Note
Individually, pupils assume positions on the floor.	
Directions "Stay still, close your eyes, and listen to the sounds. Imagine that you are at a large party and you want to see everything that is going on. You want to touch the different objects around you. You become aware that there are many things to eat and you observe the dishes one by one. Quietly begin to *imagine* you are tasting a small quantity of each dish. Now, once again, switch your attention to the sounds around you." Review in pairs — discussion of the perceptions and sensations explored.	— A few pupils may have some difficulty visualizing the suggested scenes. The exercise is not limited to "seeing". Let pupils identify which mode of sensory perception they favoured.
Variations Same type of procedure, but this time accompanied by texts (read by the teacher or recorded). Possible themes are: a strange picnic, an endless collection, a fantastic market. Appropriate literary passages may be used for this exercise.	— It is important to choose texts that directly or indirectly bring into play the different modes of perception, so that the experience will enable pupils to grasp the importance of the perceptions in the expression-communication-creation process.

TERMINAL OBJECTIVE: 1.3 To describe how perceptions affect his relationships with his partners.

INTERMEDIATE OBJECTIVE: 1.3.1 To distinguish the subjective side of his perceptions.

CONTENT: SENSORY PERCEPTIONS — Perception/Taste

SUGGESTIONS/RESPONSES

Suggested Activities	Points To Note
Directions "Divide up into pairs. Establish a point of contact and try to maintain it throughout the exercise." "React non-verbally by taking different positions one after another in response to the following sensory clues: *Sight*: a shopping centre, a winter landscape, a refuse dump, a public bench, etc. *Smell*: vegetable soup, cigarette smoke, flowers in a funeral parlour, hot fresh bread, etc.	— Pupils do not have to keep the same point of contact throughout the exercise; they can change it as the activity progresses. — The exercise has two parts: the pupils summon up visual images and then they respond with their bodies to the sensory clues. — Remind pupils that they should react non-verbally, keeping in mind the sense in question.

Suggested Activities	Points To Note
Sound: discotheque music, an ambulance siren, romantic music, children in the school playground, etc.	
Touch: jam, a teatowel, a piece of sandpaper, a pair of jeans, a mirror, etc.	— This exercise can be done in groups of three to show how much influence others have on our tastes.
Taste: apple pie, spinach, cough syrup, maple syrup, etc."	
Review in pairs.	
Variations **Listen To What I Think** Same type of procedure as before, but this time the two partners sit back to back and react alternately with *sounds* to the different clues.	— Different sound volumes and variable durations of sound may be used here.
Dialogue of Perceptions In pairs, one pupil says words and expressions which he associates with the sensory world and the other pupil reacts with his body (attitudes) to what he hears. After doing this for a while, the two partners should try to establish a dialogue through the intermediary of perceptions and sensations. The pair switches roles. The pairs discuss the exercise and identify the modes of perception used most often.	— It is important that this exercise be very open-ended, so as to give the pairs the freedom to choose their own mode of perception.

TERMINAL OBJECTIVE: 1.3 To increase how perceptions affect his relationships with his partners.

INTERMEDIATE OBJECTIVE: 1.3.2. To take the other person(s) into consideration in a sender-receiver relationship.

CONTENT: INTERACTION — Control and Confidence

SUPPORTER/SUPPORTED

Suggested Activities	Points To Note
Directions In pairs: one pupil assumes a well-balanced position and the other leans on him, attaches himself to him, tries to hang from him, etc. "Try different positions." "Change spatial levels." "Change roles." "Form groups of five — each person takes a turn at being carried by the group."	— Ask pupils to do this exercise very slowly with considerable concentration. — Sound supports appropriate to the mood of the group may be added.
Variations Same type of exercise, but with three pupils — one behind and one in front, with the centre participant swinging gently like a pendulum.	— The central participant may close his eyes to increase his concentration/responsiveness. He can be asked to make appropriate sounds to convey signals to his partners, thus changing the focus of attention or tension.
Guide/Guided In pairs, one pupil closes his eyes and is guided across the room by his partner who maintains contact with him. They reverse roles.	— There are many possible variations for this exercise. The guide can use sounds to lead his partner or he can describe verbally what he sees (obstacles coming up, directions, etc.). The guided person can voice his reactions (feelings, fears, etc.).

TERMINAL OBJECTIVE: 1.3 To describe how perceptions affect his relationships with his partners.

INTERMEDIATE OBJECTIVE: 1.3.3. To experiment with the attitudes required in a sender-receiver relationship.

CONTENT: INTERACTION — Group activity

COMING AND GOING

Suggested Activities	Points To Note
The group is dispersed all around the room.	Ask pupils to be silent during this exercise and to try to find non-verbal ways to function together as a group.
Directions "Imagine that you can see the ocean in the distance. There are three sailboats a long way off which are approaching very slowly. Let your gaze follow the whole sweep of the sea in front of you."	— Give directions slowly to allow each pupil time to adjust to what is going on. — Pupils can be given a brief moment of relaxation during this exercise.
"You decide to enter the water slowly. You proceed very gently until the water is up to your neck and then you come out slowly. You lie stretched out in the sun — but not for too long as you do not want to get burned."	
Variations Same type of procedure, but with a different theme.	— Pupils need a fair amount of space to do this exercise. — Be ready to stop the group action for a moment if it begins to get out of hand.
E.g. *A Walk in the Desert* — fighting the wind — sand in the eyes — bitter cold at night — feeling that you keep ending up where you started.	
Mountain Climbing — obstacles to overcome — on the edge of a precipice — the descent and its unknown hazards, etc.	

TERMINAL OBJECTIVE: 1.3 To describe how perceptions affect his relationships with his partners.

INTERMEDIATE OBJECTIVE: 1.3.4. To take on the roles of sender and receiver in communicating with one or more partners.

CONTENT: INTERACTION — Change of roles during the action

SLOWLY/QUICKLY

Suggested Activities	Points To Note
Directions In pairs, pupils designate themselves A and B. The A's form a circle, then the B's form a circle around the A's. The A's perform a series of actions slowly, while the B's perform the opposite actions quickly. Types of actions: • pull/push • hold on/let go • wait/arrive • hide/show, etc. During the exercise, ask pupils to change roles and to try to influence each other.	— Have the two circles leave a distance of 1½ metres between them. — Help pupils to see repetition as an ongoing challenge to be met.
Variations Same type of opposition, but with emphasis on the face and head. Types of action: • chewing • yawning • sneezing • coughing • singing • talking • greeting • pointing • making faces • laughing • questioning • being caught off guard • etc. or emphasis on the legs and feet. Types of action: • stamping • crushing • being impatient • being embarrassed • being unsure • being angry • etc.	Same play on slow/fast contrast. — Opportunity here for appropriate sounds to be added.

EXPLORATION ACTIVITIES

General Objective: 2. To enable the pupil to refine his knowledge of dramatic language in order to develop more subtle means of expression and communication.

General Considerations

The second section of activities contains exercises designed to help pupils learn the nuances, potential, and variety of the different elements that make up dramatic language. (See the Appendix).

The activities reflect the experimental approach on which this drama program is based. Some of the activities are very explicit (exercises involving a specific procedure to follow in order to achieve the desired objective), but most of the time, an implicit or indirect[1] approach is used (exercises in a suggested play context which led indirectly to the achievement of objectives). This type of approach is considered the most appropriate for secondary school pupils who, in general, need concrete but flexible activities which encourage the twin development of motivation and involvement. It is a good idea for the teacher to explain the main purpose of the activities that have been chosen.

As in the first section, the exercises do not cover every intermediate objective in the second module. The section on reference materials gives numerous works with detailed descriptions of exploratory activities that can be adapted to the different secondary school levels. The activities that have been selected are ones which, for the most part, have been developed or adapted in workshop practice with adolescents.

The description of activities in this guide is designed for easy use by teachers, with detailed directions given for the first examples. It is important that pupils be given a wide range of avenues to explore for it is in this way that they will gain the broadest possible experience and knowledge of drama.

It is also important in workshop practice for the teacher to make sure that the exploration activities become increasingly closely related to those areas he wishes to develop in the actualization phase of the workshop. This is the most effective means to ensure that the overall approach chosen for drama provides pupils with a genuine educational and artistic experience.

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[1] On the subject of indirect education, see Gisèle Barret, *L'expression dramatique — pour une théorie de la pratique*. Édition privée, 1975, from page 74.

TERMINAL OBJECTIVE: 2.1 To increase his mastery of expression by means of gestures.

INTERMEDIATE OBJECTIVE: 2.1.1. To be aware of his potential for expression by means of gestures.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Body awareness

SPEAKING WITH GESTURES

Suggested Activities	Points To Note
Individually, participants stand in silence.	This activity can be preceded by an action/pause perception exercise.
Directions "Express gentleness with your arms, with your eyes, with your whole face. Express nervousness with your feet, with your hands, with your mouth. Express impatience with your elbows, with your eyes, with your whole body."	— Pupils are not being asked to "mime" for the sole purpose of realism, but rather to interpret the suggestions according to their own perceptions, by means of gesture.
and/or	
"Use gestures to convey phrases repeated in your head, such as: 'This is very important to me,' 'I have had enough,' 'A very long time ago'." Ask pupils to suggest sentences and propose them to the whole group.	— Ask pupils to find different ways to use their bodies to convey the same phrase. — The exercise can be varied by having pupils use specific parts of their bodies to convey a phrase.
and/or	— To make sure that pupils have enough time to explore, you can have them start without movement, then have them move, and finally, ask them to stop in a static position.
"Pretend, using gestures and body positions: to daydream, to listen attentively to a lesson, to listen to a fascinating (or boring) speech, to put up larger and larger posters (or smaller and smaller ones)."	— Pupils can finish up this exercise with a simple improvisation with gestures (e.g. in pairs, using the following sentence: "We'll never finish putting up and taking down the posters").

TERMINAL OBJECTIVE: 2.1 To increase his mastery of expression by means of gestures.

INTERMEDIATE OBJECTIVE: 2.1.2. To explore the movement potential of the different parts of his body.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Movements involving parts of the body.

FROM HEAD TO FOOT

Suggested Activities	Points To Note
Directions Pupils stand all around the room.	This activity can be preceded by a simple concentration exercise (e.g., focus on a point, focus on specific details).
"Move: your head slowly, your legs lazily, your trunk with difficulty, your whole body nervously." (Other adverbs can be added.)	— Sound supports for this exercise may be varied during the action to allow pupils to experiment with different movement/music relationships. — The length of the exercise should be determined according to the group's capacity to use their bodies.
"Make the movements suggested by the following expressions: having two left feet; putting your nose in the air; being all thumbs; being bleary-eyed the morning-after;	— Have pupils do the exercise a second time: (a) moving all or part of their bodies as specified in the expressions; (b) then, interpreting the movement with the whole body.
being open-handed; having the gift of the gab; running for your life; being as changeable as a weather-vane. etc."	— If pupils are concentrating well, this exercise can be done in pairs. — If the group is concentrating sufficiently, have them begin to move in space.
"Demonstrate: (a) in a discreet manner, (b) in a convincing manner, (c) in a hesitant manner,	— Verbal feedback on the links between the expressions and the possibility/impossibility of movement (from clichés to abstract movement).
angry hands, determined feet, strong/weak arms, solid/soft legs, flexible/stiff trunk, a cold/warm body or general attitude."	— Ask pupils to try out different movements, then stop the action and have them freeze between expressions. — Draw attention to the relationship between the movements and body attitudes assumed. — This exercise may be done in pairs with emphasis on opposition. — The exercise can be followed by a non-verbal improvisation based on the role of a character/person in a given situation.

TERMINAL OBJECTIVE: 2.1 To increase his mastery of expression by means of gestures.

INTERMEDIATE OBJECTIVE: 2.1.2. To explore the movement potential of the different parts of his body.

CONTENT: ACTIVITIES — Balance, supports.

ON THE CHAIR, AROUND THE CHAIR

Suggested Activities	Points To Note
Chairs are placed around the room. The activity begins in silence. **Directions** "Sitting on the chair, explore all the possible movements you can make, concentrating on points of contact with the chair (arms, legs, etc.)." and/or "Individually, use your chair as your living space. Explore ways of getting up, sitting, passing over, passing under, etc." "Explore different ways of pivoting your body, using the chair as a support." and/or	Can be preceded by a perception-observation-imagination exercise. — Sound support may be added (rhythm for general exploration). — If concentration is inadequate, redo the exercise at a slower pace. — Point out the importance of body control. — Images/characters (e.g. animals, humans, etc.) may be suggested to vary or increase the pace of exploration.

Suggested Activities	Points To Note
"Individually, explore ways of lifting up the chair with arms extended, arms relaxed; explore ways of moving the chair with your legs."	— If necessary, illustrate the directions (e.g., turn like a top or a weather-vane). — Focus on directions: in front of-behind, up-down, right-left.
"Explore in pairs, freely or with a handicap (e.g., you are not allowed to put your feet on the ground)."	
and/or	
"In pairs, maintaining contact with a chair, explore the range of movements that will enable you to achieve balanced positions, focusing on flexing and stretching different parts of your body."	— It is important to have pupils do this exploration slowly. — The same exercise may be done in groups of three.
and/or	
"In pairs, imagine that you are sitting on different types of seats (throne, miniature chair, rocking chair, dentist's chair, three-legged stool, etc.)."	Draw pupil's attention to the relationship between imaginary and real points of support and balance. — Following this exploration phase, pupils could do an extraordinary improvisation (e.g., two dwarfs in a doll's house, among the chairs).

TERMINAL OBJECTIVE: 2.1 To increase his mastery of expression by means of gestures.

INTERMEDIATE OBJECTIVE: 2.1.3. To modify his gestures and movements in performing a variety of exercises.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Isolated movements, sequences.

SOUND TRACKS/MOVEMENTS

Suggested Activities	Points To Note
Pupils stand with eyes closed and respond to the sounds played by the teacher. Types of sounds: regular beats on wood, several notes of music repeated, short extracts from film sound tracks, different sounds from nature repeated several times, etc. In pairs, with eyes closed, pupil A makes up a sound track (continuous or discontinuous) while pupil B explores the individual or sequential movements that the music suggests to him. They reverse roles. Discussion in pairs. In two groups, the A's create a sound environment for the B's to live in, using gestures and movements. The groups exchange roles. Whole class discussion.	It is important to give pupils enough time to listen to the sounds and to respond with gestures. — Give pupils time to discuss in pairs, so that everyone has a chance to say what type of movement each sound suggests. — If concentration is adequate, the exercise may be continued with eyes open — movements in space may be added (remember that this is an individual exercise). — Explorations will be more stimulating if, from the beginning, a theme (e.g., night excursion) or a style of dramatic action (e.g., comic action) is used.

TERMINAL OBJECTIVE: 2.1 To refine his knowledge of dramatic language in order to develop more subtle means of expression and communication.

INTERMEDIATE OBJECTIVE: 2.1.3. To modify his gestures and movements in performing a variety of exercises.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Repeated gestures and movements, and variations of these.

ILLUSTRATE/DEMONSTRATE

Suggested Activities	Points To Note
A variety of pictures are displayed around the room on the walls. Pupils face the pictures at the start.	This activity may be preceded by a perception-observation exercise (colours, lines, forms, angles, etc.).
Directions "Observe the pictures and, at the signal, take the pose which best illustrates your feelings about what you are viewing. Maintain this pose. Exaggerate it. Minimize it. Then, moving slowly, observe the other pictures. At the signal, stop in front of a new picture and use your body to illustrate your attitude to this picture."	— Different size pictures may be used, but they should all be large enough to be seen from a distance.
Ask pupils to illustrate in different ways the pictures closest to them and then those further away (while staying in the same place).	— Depending upon the space available and the interest shown by pupils, you can do this exercise at different speeds, in front of four or five additional pictures.
"Individually, imagine that you are giving a lecture to imaginary people in the centre of the room, using the pictures to illustrate your topic."	— Nuances may be added (e.g., illustrate the pictures emphatically, casually, unwillingly, etc.). — Suggest that pupils vary the rhythm of activities (e.g., a lecture in which the same thing is repeated over and over again, a lecture that is a little too difficult to understand, etc.).
"Individually, using one picture as a point of departure, think of a slogan, repeat it several times in your head, and try to interpret it using gestures and movements. Discuss the slogans and corresponding gestures/movements."	— Pupils can be asked to present their slogan to the others using gestures. — The pictures can serve as visual supports for a class improvisation.

TERMINAL OBJECTIVE: 2.2 To develop his capacity for non-verbal communication with others.

INTERMEDIATE OBJECTIVE: 2.2.2. To know the part(s) of the body which will translate a given message adequately.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Feelings (planned or improvised action)

QUESTIONS/ANSWERS

Suggested Activities	Points To Note
Directions In pairs, A and B. A uses his hands to ask questions and B uses his feet to answer. Sample questions: — What are you doing? — Do you know what you are talking about? — Can you sing louder? — etc. Pupils change roles. B uses gestures to ask questions, but this time with his arms and head. A uses his face and shoulders to reply.	— This exercise is more effective if there is a reasonable amount of space between the pairs. — The questions are implied: — The pupil asking the questions may say them in his head, but should concentrate on the gestures he makes for his partner.
In pairs, exploration with gestures of the following situations: "There is a limit to my patience"; "I will never forget you"; "I have lost what meant most to me"; "From now on, everything is going to be different."	— If this exercise seems too difficult to explore freely in depth, variations may be added (e.g., change of action speed, addition of support-characters, etc.). — Different theatrical styles may be used for variety (e.g., comic, melodramatic, etc.).

TERMINAL OBJECTIVE: 2.2 To develop his capacity for non-verbal communication with others.

INTERMEDIATE OBJECTIVE: 2.2.3 To experiment with different modes of expression through gesture.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Parallel exercises.

FACE TO FACE

Suggested Activities	Points To Note
In pairs, A and B, positioned on two lines. Non-verbal exercise. **Directions** A is a mirror and B looks at himself in the mirror. B begins to move his right arm, left arm, both arms. He begins to use his legs and then gradually uses the other parts of his body. Pupils switch roles and do the following variation: the mirrors are possitioned in space and pupils place themselves in front of each of the mirrors and choose what they want to do. Then they move on to another mirror. and/or	— Concentration will be greater if this exercise is done slowly. — It is important to build up coordination gradually. — If the activity tends to speed up, have pupils start again at a slower pace.
Pupils form two concentric circles facing each other. The pupils in the inner circle take a pose and those in the outer circle mirror this pose. At a signal from the teacher, the inner circle adopts a new pose while the outer circle turns clockwise and mirrors the new pose. Pupils reverse roles and add the following variation: they look at themselves in a distorted mirror such as one finds at a circus or funfair.	— Importance of careful observation in mirroring other pupils' poses.

TERMINAL OBJECTIVE: 2.2 To develop his capacity for non-verbal communication with others.

INTERMEDIATE OBJECTIVE: 2.2.3 To experiment with different modes of expression through gesture.

CONTENT: EXPRESSION BY MEANS OF GESTURES — Sequential, simultaneous, or in opposition.

AT THE TIPS OF ONE'S FINGERS

Suggested Activities	Points To Note
Pupils stand individually around the room.	Can be preceded by a tactile perception exercise.
Directions "Individually, in silence, interpret the following directions with your hands: make your hands supple, all thumbs, dexterous, generous, etc."	— The exercise will be more effective if you vary the rhythm, match the expression with a character sketch, or progress from a static pose to movement in space.
and/or	— It is important to begin by having pupils keep some distance between them.
"In pairs, A and B. Use only your hands to respond to the teacher's suggestions: laughing hands, crying hands, expressive hands, cajoling hands, etc."	— Allow sufficient time for pupils to explore each suggestion thoroughly.
The exercise can be done in three different ways: — first, the responses are sequential, — second, they are simultaneous, — third, they are in opposition.	— Pupils can be asked to stop the action at given times so that they can become more aware of the purpose of the activity (remind them of the purpose as you go along, if necessary).
And/or In pairs, A and B, with fingertips touching.	— Try this exercise with music, to give pupils a common rhythm.
Directions The A's with eyes closed sit on their heels, hands on knees, around the room.	
The B's choose a partner and using only fingertip contact, steer them around the room. At a signal from the teacher, they leave their partners, releasing their fingertip contact gradually.	— Guide/guided exercise involving coordinated effort by participants. —Opportunity to explore a number of in-place movements and movements in space involving different levels (e.g., high/low).
Pupils switch roles and redo the exercise.	

TERMINAL OBJECTIVE: 2.2 To develop his capacity for non-verbal communication with others.

INTERMEDIATE OBJECTIVE: 2.2.3 To experiment with different modes of expression through gesture.

CONTENT: EXPRESSION BY MEANS OF GESTURES — In opposition

CRY/SILENCE

Suggested Activities	Points To Note
The group is standing around the whole area.	May be preceded by a simple breathing exercise.
Directions With eyes closed, pupils cry with different parts of their bodies, alternating the cries with pauses.	— The exercise should, of course, be a silent one, but some pupils will tend to make sounds spontaneously.
"Make the following cry: eyes (pause), back (pause), legs (pause), head (pause), mouth (pause), stomach (pause), hands (pause), the whole body (pause)."	— Throughout the activity, variations may be used (e.g., crying in different directions, making increasingly smaller gestures, pretending nothing is wrong, etc.). — Ask pupils to give their impressions of the exercise.
Variations **Singing/Crying** Same procedure, but this time singing is alternated with crying, using different part of the body.	
Ignored Calls In pairs, A calls B by means of gestures, and B, instead of coming to A, retreats further away. B then uses gestures to try to make A move back when A does not wish to do so.	— Draw pupils' attention to the expressive possibilities of simple actions (e.g., arriving-leaving, annoying-pleasing, hitting-caressing, etc.).

TERMINAL OBJECTIVE: 2.2 To develop his capacity for non verbal communication with others.

INTERMEDIATE OBJECTIVE: 2.2.4 To understand the meaning expressed by gesture (concrete messages and/or suggested ones.)

CONTENT: EXPRESSION BY MEANS OF GESTURES — Gestures and their meanings.

A GESTURE WHICH SAYS A GREAT DEAL

Suggested Activities	Points To Note
Directions The group forms a circle. One member makes a neutral, objective gesture which has no particular meaning. Each of the others gives the gesture a meaning. Together they redo the gesture, giving it meaning. Repeat with 7 or 8 gestures made by members in turn.	— To ensure that the gestures evoke a variety of different meanings, ask pupils to make their gestures in different directions at different spatial levels.
Variations Same type of exercise, but this time it is established at the beginning that the gestures should be very small or very large, imperceptible or exaggerated, single or repeated, etc.	
Foot Gestures (A screen is placed at mid-leg level.) Some pupils sit and make different gestures with their feet for the others who face them to observe. To show the seated pupils the broad variety of possible interpretations, they can be given initial themes to which they can move their feet (e.g., uninterrupted jogging, a long wait, meeting on a public bench, etc.). Pupils change roles.	— It is not necessary to spend much time on this exercise. The point here is to make pupils aware of the variety of meanings that can derive from one initial idea. — This exercise may also be done without specifying a common initial theme.

TERMINAL OBJECTIVE: **2.2 To develop his capacity for non-verbal communication with others.**
2.5 To increase his knowledge of space and of acting areas.

INTERMEDIATE OBJECTIVE: **2.2.3 To experiment with different modes of expression through gesture.**
2.5.1 To explore different ways to use space in situations involving action or interaction.

CONTENT: GESTURES-SPACE — A variety of gesture and spatial exploration.

STARTING POSITIONS

Suggested Activities	Points To Note
Pupils form groups of three: A, B, and C.	This activity may be preceded by an exercise on looks and attitudes.
Directions	
1. A takes a fixed position, B joins A and C adapts to the other two. Moving slowly, the group tries to find the points of balance and imbalance of the whole.	— Ask pupils to do this activity in silence and to concentrate on the overall shape which they are creating.
2. B takes a position, C joins B and A adapts to the other two. Using sound support, the group functions in silence maintaining a point of contact between them.	— Selections from Mahler's 4th Symphony can be used here.
3. C takes a position, A joins C, and B adapts to the other two. The group functions in silence (moving close together and then apart).	— It may be necessary to tell pupils to monitor their movements so that they do not collide with other groups.
4. Together, the three partners assume a common starting position and go to meet other groups maintaining contact (direct or indirect) with their original partners.	— Ask pupils to move slowly from one group to another. Different types of approaches may be suggested (sociable or inviting). Sound support may be added.

TERMINAL OBJECTIVE: 2.3 To increase and refine his capacity for vocal expression.

INTERMEDIATE OBJECTIVE: 2.3.3 To experiment with the effects of alternating sound and silence.

CONTENT: SOUND PRODUCTION — Sound effects related to action.
— Alternating sound and silence.

ACTION SOUNDS

Suggested Activities	Points To Note
Pupils stand around the room with eyes closed.	This activity may be preceded by an imaginary perception exercise (e.g., following different imaginary objects with the eyes.)
Directions "In place, create harmonious sounds." and/or "Individually, moving in all directions with appropriate sounds, fly in an airplane, take a scenic railway ride, ride a horse, ride a motorcycle, etc." and/or	
The Broken Chain Pupils divide into two equal groups. Group A forms a stationary circle and produces continuous, melodious sounds. The members of group B run in all directions making a variety of cries, moving inside and outside the circle. Then, if they wish to, members of group B may take the place of members of the circle, using a phrase such as "It's my turn," or "Let me take your place."	— Harmony and cacophony. Transition from static to dynamic. — When places are changed, the directions must also be changed.

Suggested Activities	Points To Note
and/or	
The Sleepwalkers Each pupil moves around slowly, gently murmuring words and/or sentences randomly as if in a dream. Slowly they sink down and lie on the floor, letting their sounds tail off gradually.	— This exercise should be done slowly so that pupils are aware of alternating sound and silence.
and/or	
In Threes "Arrange yourselves as if you were in a forum. Beginning with gestures and adding sounds, imagine that a power failure has just occurred."	— It is important to clearly indicate the different phases in the exercise so as to ensure meaningful participation.
"Arrange yourselves as if you were in a church on Christmas Eve. Beginning with gestures, gradually add sounds."	— Ask pupils to disregard external appearances and concentrate on the mood suggested by the exercise.
"Arrange yourselves as if you were in a theatre. Beginning with gestures and adding sounds, imagine that it is the end of the performance."	— This exercise may be done slowly as if the participants were living in an endless dream.

TERMINAL OBJECTIVE: 2.3 To increase and refine his capacity for vocal expression.

INTERMEDIATE OBJECTIVE: 2.3.3 To experiment with the effects of alternating sound and silence.
2.3.4 To explore different qualities of sound production.

CONTENT: SOUND PRODUCTION — Pause, contrast, and intonation.

VOICE AND ACTION

Suggested Activities	Points To Note
Directions "Individually, make yourselves familiar with the poem, "Sitting" which follows this activity. Read it to yourself, pausing as indicated by the symbol ( )."	— Have one copy of the poem per pupil.
"Moving slowly around the room, read it aloud, trying to maintain the same intonation throughout."	— This task is carried out by the whole group simultaneously.
"In pairs, one after the other read the poem: in place, reluctantly, moving, with enthusiasm, etc. Then get together with other pairs and adopt their reading rhythm and type of approach."	— Do not forget to allow for pauses (which can coincide with stops in the movements).
In pairs, A reads the whole poem, while B reads only certain words, trying to introduce them into the game using the same intonation as A. Pupils switch roles.	
Again in pairs, A reads the poem with pauses, focusing on refinements he can use to create an overall play atmosphere. B acts in response to the atmosphere created by A.	— It is a good idea to have the pupils who are reading move around so that a flexible relationship can develop between the partners.
Pupils switch roles. Discussion in pairs.	— Other similar poems may be used providing pauses are incorporated.

Sitting

Once again, I must try to be motionless (   )
Then move without the others noticing that I do so (   )
Recall details from long-buried memories (   )
Walk silently in a humorous mood (   )
Leap with enthusiasm into reality (   )
Collapse on the ground for a few moments of respite (   )
Change direction without changing my ideas (   )
Slide along seemingly endless walls (   )
Slip through the eye of a needle (   )
All this while remaining seated
Oh yes, waiting in the dark without refreshment

Sitting at other times to listen
and to look
to lie gazing out of an open window
feeling my nerve endings react to a squeaking door
trying to see what the future will bring

Then I calmly decide to lie down (   )
to stretch out (   )
to flow (   )
to conceal (   )
to exhibit my emotions (   )
to pull myself together
slowly before I find
myself seated
like a bag of freshly
picked apples.

TERMINAL OBJECTIVE: 2.3 To increase and refine his capacity for vocal expression.

INTERMEDIATE OBJECTIVE: 2.3.4 To explore different qualities of sound production.

CONTENT: SOUND PRODUCTION — Breathing, intonation.

OUT OF BREATH

Suggested Activities	Points To Note
Pupils are given plastic straws. Lying on the floor with the straws in their mouths, they hum a tune of their choice.	This activity may be preceded by an observation exercise (e.g., placing straws on a large sheet of paper or cardboard of contrasting colours and arranging the straws in different ways).
Then, on hearing music, they try to breathe what they hear without producing specific sounds.	— The music can be fairly slow or lively but light.
Still listening to music, pupils draw shapes in space with their straws while continuing the breathing game.	
Getting up slowly, pupils project words into space (words suggested by the music). They spell the words, hum them, stress them, focus on one word and pronounce it in all possible and imaginable ways (this time without straws). Then they approach others and repeat their word using different intonations.	— Remind pupils to move slowly to avoid colliding with others. If necessary, have them stop in order to re-establish the overall rhythm of the group.
In pairs, A, using a straw, does the breathing exercise (adding sounds of his choice), while B responds with his body to the intensity, nuances, and effects produced by A.	— Additional directions may be given with regard to possible intonations pupils could explore.
They switch roles.	— Ask pupils to include silent moments (pauses) in their breathing exercises to avoid running out of breath too quickly.
Discussion in pairs about the difficulties and what they learned during the exercise.	
In pairs, A is angry and, biting on the straw, complains, while B responds with indifference, with impatience, or other feelings which can be conveyed by breathing effects (sighs, derisive sounds, etc.)	— B does not use a straw for this part of the exercise.
Pupils reverse roles. This time B, with the straw, tries to convince A who does not want to listen. Discussion in pairs.	— A does not use a straw for this part of the exercise.

TERMINAL OBJECTIVE: 2.3 To increase and refine his capacity for vocal expression.

INTERMEDIATE OBJECTIVE: 2.3.4 To explore different qualities of sound production.

CONTENT: SOUND PRODUCTION — Volume, intonation.

READERS AND READINGS

Suggested Activities	Points To Note
Participants sit on the floor with a copy of the selected excerpt.	— Choose appropriate excerpts from an anthology of poetry.
1. Regular reading: a. softly, b. normally, c. loudly.	
2. Group reading of the first part of the excerpt, then rhythmic reading (rhythm set by the teacher or a pupil designated by the group).	— Other excerpts may be used as long as they have a dramatic dimension.
3. In pairs, A reads the excerpt using the intonation of his choice, while B interprets the mood suggested by A's reading. They switch roles. Discussion in pairs.	— Remind pupils to read slowly enough to give the B's time to respond and create the mood evoked by the reading. Be prepared to have the reading repeated two or three times.
4. One pupil reads the excerpt while the other members of the group, with their eyes closed, respond silently with their bodies. Group discussion.	— For the last exercise, you can suggest different intonations and vary the beginning positions of the B pupils who are responding with their bodies.

TERMINAL OBJECTIVE: 2.4 **To try out his vocal abilities in different individual and group situations.**

INTERMEDIATE OBJECTIVE: 2.4.2 **To identify different contexts in which the voice can be used.**
2.4.3 **To know and to use certain basic techniques of vocal expression.**

CONTENT: USE OF VOICE — Individual rhythm, group rhythm.
— Variations in the rhythm of delivery.

ECHOED FEARS

Suggested Activities	Points To Note
1. "Individually, become familiar with the poem 'Fears' which follows this activity. a. Read it, in a low voice, in a monotone. b. Read it again, with gradually increasing speed and volume."	This activity may be preceded by a relaxation exercise with sound support. "Fears" is based on an excerpt from "*En remuant le sable dans ma cour*" by Liliane Goulet, Pauline Lévesque, Denise and Louise Neveu. Montreal, Éd. Optique, 1979.
2. "In pairs, alternately read the poem using different types of delivery: — hesitant voice, — childlike voice, — radio announcer's voice, — calm voice, — clear voice."	— The addition of characters (as supports) can be helpful here, but is not compulsory. — Some pairs can be asked to share their explorations with the group.
3. "Three by three, read the poem: a. as if it were a series of questions; b. speeding up out of all proportion; c. as if you were confronting the others with the text (defiant attitude); d. as A, B, and C. A reads the poem (he can add in other fears), B and C interact within a defined space."	This space can be delimited by a hoop or a rope.

FEARS*

Oh how afraid I was...
afraid of water
of sidewalks
of the phone ringing in the night
of lightning and thunder
of arriving late
of sinking in the mud
of tearing my new clothes
of being late for supper
of making a fool of myself
of losing my lunch box
afraid of fire
of the dentist
of a ball thrown too hard
of forgetting the answers in an exam
of dropping my popsicle
of falling head over heels down the stairs
of getting stuck in an elevator
of writing badly with crooked lines
of losing my school books
afraid of the wind
of vaccinations
of snowblowers
of ambulance sirens
of television monster films
of speaking and having no-one hear me
of falling on roller skates
of causing trouble
afraid of my shadow
afraid of the fear of fear itself.

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* (This citation is a free translation.)

TERMINAL OBJECTIVE: 2.4 To try out his vocal abilities in different individual and group situations.

INTERMEDIATE OBJECTIVE: 2.4.3 To know and to use certain basic techniques of vocal expression.

CONTENT: VOCAL PRODUCTION — Projection,
— Articulation,
— Rhythms.

CATCHING SOUNDS

Suggested Activities	Points To Note
Directions "Individually, in silence, go off and identify all the noises and sounds that you can hear in the room."	This activity may be preceded by a simple relaxation exercise or free relaxation. — For this exercise to be meaningful, there must be a degree of concentration at the beginning.
"Choose the noise or sound which you like best and find yourself a place."	— The choice should be based on pupils' ability to reproduce the noise or sound.
"Beginning in place, explore all the ways you can reproduce the noise or sound you selected."	— Exploration of different possibilities (e.g., near — far). Emphasize variety and contrast.
"Then, moving around slowly, making your noise or sound, exchange sounds with a partner and then resume your own sound."	— Stress the importance of listening here.
and/or In pairs, A and B.	
A explores all the possible ways of projecting the noise or sound he has chosen, while B tries to catch it with his whole body.	— Sound production here is related to visual contact between partners.
Pupils reverse roles and use the following variation: B explores all the possible ways of projecting, while A tries to follow the path of the sound before catching it with his whole body.	— Sound production here is completed by indirect effort — expression by means of gesture. — Remind pupils that the exercise should be conducted slowly to allow visual/sound contact to be established between partners.

TERMINAL OBJECTIVE: 2.4 To try out his vocal abilities in different individual and group situations.

INTERMEDIATE OBJECTIVE: 2.4.3 To know and to use certain basic techniques of vocal expression.

CONTENT: VOCAL PRODUCTION — Articulation.
— Rhythms.

EMPHASIS ON SYLLABLES

Suggested Activities	Points To Note
1. In threes, each pupil is given a passage and reads it. The passages are then re-read in a high-pitched voice, in a low voice.	Choose appropriate passages from an available anthology of poetry.
2. In threes, pupils move to a common rhythm, then individually, to a personal rhythm.	
3. Pupils form new groups of three. A reads the passage, exaggerating his articulation, B and C respond non-verbally (matching their actions to A's reading rhythm). In turn, B and C read, playing on voice projection and articulation. As they do this, the other two partners act non-verbally (in cooperation and then in opposition).	— The exercise can be carried out in specific areas of the room (e.g., spaces delimited by hoops or lines of masking tape, or spaces in the general area created by the actions of other members of the group).
4. Individually, pupils repeat the sounds they have stored in their memories and imagine they are making up series of adventures with them. Group discussion.	— Opportunity for individual presentations to the group (vary the distance at which these are presented; add sound responses from the receivers).

TERMINAL OBJECTIVE: 2.5 To increase his knowledge of space and of acting areas.

INTERMEDIATE OBJECTIVE: 2.5.1 To explore different ways to use space in situations involving action or interaction.

CONTENT: VARIATIONS OF POSITIONS IN SPACE — Relationship between voice and space.

RANDOM READING

Suggested Activities	Points To Note
Before the activity starts, the space is organized as follows: a large "X" (drawn on the floor or made with masking tape) divides the room into four areas — detective novels are scattered around the floor. 1. "Open a book at any place and read at random: a. very softly, b. with increasing volume, c. close the book and repeat to yourself the word, group of words, or sentence that you have just read. d. this word or sentence suggests other things by association. Moving around the space, explore word associations (those that are said, those that are heard). Each of you should try to convey a play atmosphere through action."	This activity may be preceded by an exercise on space, in which pupils are asked to occupy a space defined by the lines on the floor. — Point out the symbolism that can be given to different spaces. — If necessary, allow time for silent reading so that pupils will become aware of the group energy. — Directions regarding the use of space and relationships between the participants can be added if these directions are too open-ended.

Suggested Activities	Points To Note
2. "Pick up one of the novels, and standing individually in contact with one of the diagonals marked on the floor: a. Read a randomly chosen part of the novel: — walking (balanced) on one of the diagonals; — changing your spatial level of play; — being aware of the other participants' movements and what they are saying; — varying your voice (low voice, normal voice, high voice)."	— Throughout this part of the exercise pupils move on the diagonals.
3. "Close the novel, and maintaining the same mood as evoked by the reading, make up sentences as you go along. Say these improvised sentences aloud (you can repeat them or change then): a. to yourself, b. to the others who are in the same playing space, c. to imaginary persons outside the paying space." Group discussion.	— Pupils can use all the available playing space or half the group can play on the diagonals and the others in the area bounded by the diagonals (after a certain amount of time, have pupils change space). — Make sure pupils are aware of how voice use varies according to the context being explored.

TERMINAL OBJECTIVE: 2.6 To demonstrate ways in which objects can be used as means of expression and communication.

INTERMEDIATE OBJECTIVE: 2.6.1 To explore the qualities and characteristics of objects use as means of expression.

CONTENT: USE OF OBJECTS — Qualities and characteristics of objects used in different ways.

THE ROPE

Suggested Activities	Points To Note
Each pupil is given a rope.	The placement of the ropes on the floor can be the theme of an exercise in observation/imagination to start the workshop.
Directions "Individually, explore all the ways of moving your body in relation to the rope and all the ways in which the rope can be used. Take three positions: lying on the floor, kneeling, and standing up."	— Use a rope that is easy to manipulate. — Allow enough room to ensure that the different movements will not be hampered. — Make sure the exercise is carried out slowly.
Variation "Continue exploring individually, but this time moving around, tensely at first and then slowly in a relaxed and flexible way." and/or	
In pairs, with sound support. One rope for each pair.	— It is important to choose appropriate sound support — slow music is good for this exercise.

Suggested Activities	Points To Note
Directions "Explore ways to move in pairs with the rope. There should be no preplanning and no discussion."	— Different ways are found spontaneously and implicitly through adaptation and communication.
and/or	
In pairs, A and B. Each has a rope.	
Directions	
B is stretched out on his back on the floor. A takes his rope and uses it to manipulate a relaxed hand, a probing hand, a nervous foot, a stiff leg.	— Marionette exercise.
They reverse roles, but this time A is on the floor and B tries to relax him by carrying out different limb articulations with his rope.	— Relaxation exercise using an object.
and/or	
In pairs, A and B face each other, each with a rope.	
A executes a movement and B does the opposite.	— In silence by implicit agreement.
Both execute movements together.	
With the rope, the pair join together to create a movement and go off to join another pair with whom they create another movement.	Sound support may be added.
and/or	
In pairs, A and B. Using the rope, A creates a shape. B completes the shape.	— Sound support to create atmosphere.
They reverse roles.	

TERMINAL OBJECTIVE: 2.6 **To demonstrate ways in which objects can be used as means of expression and communication.**

INTERMEDIATE OBJECTIVE: 2.6.1 **To explore the qualities and characteristics of objects used as means of expression.**

CONTENT: USE OF OBJECTS — Physical qualities of objects.

WORKING WITH SMALL PIECES OF MATERIAL

Suggested Activities	Points To Note
Small pieces of material are scattered around the room before the pupils arrive.	
Directions	
"Individually, in silence, walk around the pieces of material, step on them, jump over them, first with one foot and then the other, caress them with your hand, etc."	— Exercise to get the activity going. It is a good idea to participate in order to get a better idea of the mood of the group.
and/or	
Same directions, but this time in pairs maintaining contact.	— Play on balance, pauses, distance between partners.
and/or	
Individually, each chooses a piece of material and a playing area.	— Focus on the images evoked by the arrangement of body/objects in space.

Suggested Activities	Points To Note
"With the material, explore body articulations."	
"Moving across the room, explore all the ways in which you can stretch your body."	— Sound support may be added here.
and/or	
"In place, individually with eyes closed, respond to the different action verbs using the material: fold/unfold, crumple/smooth, roll/unroll, gather up/stretch out, etc."	— This exercise may also be done in pairs with one piece of material.
and/or	
In pairs, A and B.	
A lies out on the floor with eyes closed. B tries to relax him with the material. They reverse roles.	— Exercise for relaxation by means of an object.
and/or	
Pupils form a large circle. Each pupil gets down on his knees with a piece of material in front of him. He gives it any form he wishes. At a signal from the teacher, pupils move one space clockwise and examine the form in front of them, change it, or create a new one and move to the next space.	— Exercise of imagination and spontaneity. — Time can be allowed for discussion (What does this evoke?) between the different phases of the exercise.
Variations	
The same type of procedure may be followed using different multipurpose objects (e.g., ropes, plasticine, paper bags, sheets of tissue paper, etc.).	— It is important that, with each object, pupils become aware of the sensations and the variety of uses possible with a simple object.

TERMINAL OBJECTIVE: 2.5 To increase his knowledge of space and of acting areas.
2.6 To demonstrate ways in which objects can be used as means of expression and communication.

INTERMEDIATE OBJECTIVE: 2.5.2 To organize effective acting areas.
2.6.1 To explore the qualities and characteristics of objects used as means of expression.

CONTENT: **ACTING AREAS** — Action and interaction.
USE OF OBJECTS — Fixed support, mobile support.

BIT BY BIT

Suggested Activities	Points To Note
Directions	
Each participant takes a square of material (approximately one metre square).	— It is important to ask pupils to "suggest" an object rather than "make" one.
Pupils let their imaginations flow, then manipulate the material into different real and invented objects.	
Forward movement with the material: Pupils count to eight, stop, and make a sound. Then they make another forward movement (on an imaginary line) and repeat the process.	— Fairly abstract exploration, but it can be made more precise by giving pupils more specific directions. "Pretend:
In pairs, with the material, they explore different ways of approaching each other and then withdrawing; of teasing each other and then reassuring; etc.	— you are hiding from a mystery person; — you are shielding yourself from wind and sand; — you are trying to catch insects; — etc."

Suggested Activities	Points To Note
Pupils reduce their playing space to that created by two pieces of material on the floor. They interact and explore the following suggestions: — You are growing larger, — You are growing smaller and smaller.	
Discussion.	
Pupils form small groups of 6 and designate themselves A-F. Each group forms a mechanical structure, using the squares of material:	— The materials should create the only playing space used here.
— A takes a vertical position and makes a small sound repeatedly;	
— B adapts to A's position and becomes his echo;	— Tell pupils not to choose very complex spatial positions because they have to hold their positions for quite a long time.
— C joins A and B and begins a vertical movement;	— The suggested directions may be changed to allow pupils to try out as many arrangements and ways as possible. It is important, however, to make sure they attempt a variety of positions (horizontal, vertical, oblique, etc.) and modes of expression (verbal, non-verbal).
— D begins another vertical movement and adds a sound;	
— E adds a horizontal movement with sound;	
— F joins them, taking an oblique position, with sound and then continuous movement.	
When the structure is well established, pupils should be asked to change rhythm, to increase volume, to slow down until they reach a resting state.	— It is a good idea to try one or two examples of image/interaction without the use of materials.
This exercise may be done again changing the starting positions and the directions for creating the whole unit (e.g., instead of a mechanical structure, suggest a sculpture, a clock, a windowpane, etc.).	
Presentation of the results achieved to another team.	
Discussion.	

TERMINAL OBJECTIVE: 2.6 To demonstrate ways in which objects can be used as means of expression and communication.

INTERMEDIATE OBJECTIVE: 2.6.1 To explore the qualities and characteristics of objects use as means of expression.

CONTENT: OBJECTS USED AS MEANS OF EXPRESSION — Masks.

SHADOW MOVEMENTS

Suggested Activities	Points To Note
Starting position: the group forms two concentric circles, back to back. Circle A faces the inside and Circle B faces the outside. A mask is given to each member of Circle A (simple face mask or a piece of cardboard with holes cut in it for the eyes).	This activity can be preceded by a pair concentration exercise (e.g., pupils look at each other as if they were characters in a comic strip, unfamiliar persons, neighbours, etc.).
Directions	
The A's move in space, concentrating on exploration and different ways to use the playing area. The B's observe their partner's performance.	— Sound support can be used here from the start or it can be introduced during the activity to show pupils its impact on the action.
They switch roles.	
Pair mirror game with masks. Directions: A tries to hide himself, B reproduces the action. Then B tries to show himself, while A reproduces the action.	— Make sure there is enough space between the partners and that the exercise, like all mirror exercises, is done slowly to enable the partners to establish contact.
The A's, without masks, pretend with words, gestures, and sounds, to tell a story about imaginary persons scattered around the room. The B's, wearing masks, follow them as if they were their shadows. After a while the A's stop telling their stories, but continue the story with gestures. The B's follow as their shadows.	— Make it clear to pupils that they should not interact with other pairs — at least not during the first part of the exercise.
Change of partner. The B's now tell the stories and the A's become the shadows.	— In order to create a harmonious atmosphere for exploration, sound support may be used here (contemporary music).
Discussion in groups of 4.	— Allow time for the A's and B's to stop and for the A's to change their positions.
Two masked groups: The A's assume a static beginning position, the B's perform around them creating an atmosphere with sound and gesture that is based on the beginning position.	— This exercise can be considered an improvisation (actualization) if it forms part of a proper sequence and if there is adequate pupil involvement.
They reverse roles.	
Group discussion.	

TERMINAL OBJECTIVE: 2.6 **To demonstrate ways in which objects can be used as means of expression and communication.**

INTERMEDIATE OBJECTIVE: 2.6.1 **To explore the qualities and characteristics of objects use as means of expression.**

CONTENT: USE OF OBJECTS — Variations of uses in relation to the action.

FITS AND STARTS

Suggested Activities	Points To Note
Each pupil is given a baton approximately 70 cm long (polished wood if possible).	This activity can be preceded by tactile exploration of the baton by each pupil.
Directions "Individually, rotate your body using the baton. Explore pivots and stopping positions (attitudes). Move individually with your baton, concentrating on gestural exploration. Continue, but change spatial levels. Stop in a fixed position. Make your body achieve its maximum physical volume. With your baton in your hand, draw lines in every direction. Gradually lighten the weight of your baton."	— Make sure, before the exercise begins, that each pupil has ample playing space.
In pairs: gestural exploration using a baton. In threes: exploration of gestures and sounds using the baton as an instrument to link them.	— These directions can be very open-ended, or they can specify places, images, or characters.

Suggested Activities	Points To Note
In pairs: feinting games with batons. A makes the gesture of striking with his baton while B makes the gesture of receiving blows. Sequence of interactions (feints) between them.	— The exercise can be varied by introducing different types of dramatic action: comic, extraordinary, or poetic (do not worry about suggesting ones which might diverge from the one already established — such situations often produce unexpected results).
They switch roles, but this time, the types of interaction are specified: a. B (with baton): aggressor, A (without baton): victim; b. B: strong, A: weak; c. B: fierce, A: gentle. Discussion in pairs and change of partners. In pairs: A: Harlequin (hits with cunning) B: Pantaloon (receives with grimaces). A, with a baton, makes the gesture of following B to steal his money from him. The sequence involves three phases:	— Remind pupils that it is a game of feints.
a. non-verbal, b. verbal, c. with sound (interjections).	— The length of each phase depends upon the group's level of concentration. Plan stopping times (transition to static) in which you can give pupils feedback concerning their attitudes and relationships in space.
Pupils switch roles, but this time the action is carried out in a spirit of fantasy (lightness, a show of aggression, good intentions in spite of everything, etc.).	— Pairs can show each other how they explored the last two exercises.
Discussion in pairs.	

TERMINAL OBJECTIVE: 2.6 To demonstrate ways in which objects can be used as means of expression and communication.

INTERMEDIATE OBJECTIVE: 2.6.3 To experiment with different ways of using objects.

CONTENT: SUPPORTS FOR EXPRESSION — Multi-purpose objects

TOYS. OBJECTS.

Suggested Activities	Points To Note
Directions Each pupil chooses an age (5-10), then selects an object in the room which he likes.	— Needless to say, the objects chosen should be easy to manipulate.
Pupils try to relate this object to a childhood object (imagined object). They manipulate their transformed objects in space as a child would.	
In silence, pupils exchange their objects for other objects, not forgetting the childhood context. The object is transformed according to the imagination of the pupils.	— The child-character should not be stressed too much or the exercise might become a game of caricatures. It is better to present the childhood context as an attitude to be established and maintained.
"Retrieve your first object and recall: — with whom you exchanged it; — which objects passed through your hands (real or imagined objects); — who returned your object to you."	
"Redo the exercise, but using gestures this time and pretending that you are manipulating imaginary objects."	— To enrich the exploration, you can suggest different dimensions of the imaginary objects, in terms of places in which they are found (e.g., bedroom, kitchen, school yard, classroom, etc.) — This exploration may be developed into a non-verbal improvisation in pairs or larger groups.

TERMINAL OBJECTIVE: 2.7 **To use different types of supports to expand the scope of his communication skills.**

INTERMEDIATE OBJECTIVE: 2.7.4 **To explore different aspects of scripts and script reading.**

CONTENT: USE OF SCRIPTS — Lists.

OFFICE INVENTORY

Suggested Activities	Points To Note
Directions "Read to yourself the list of words that follow this exercise. Read them at different speeds, out loud, emphasizing each syllable etc., and then move around as you read them. Try to start up a conversation with other pupils you meet as you move around, using *only* the words in the list."	The same procedure may be followed with other lists of objects, places, characters (e.g., words from a dictionary, index in a school atlas, names in a telephone directory).
"Read the words in the list from the beginning as though they were angry words, ingratiating words, embarrassed words, routine words, etc."	— The reading may be done without moving the first time. Have pupils stop in a fixed position before adding in movements.
"In threes, read rhythmically, then try to vary: — direction, — the relationships between you in the playing space, — the volume of your voices."	— This exercise can be done individually first and then in pairs. — Have pupils try to maintain the same rhythm throughout this exercise and not be influenced by the other threes.
"Read the list in threes to create an atmosphere: — of surprise, — of monotony, — of suspense."	— Some of the moods explored can, if desired, be presented to the class.
Discussion.	

OFFICE INVENTORY

Staples
Paper clips
Pads of ledger sheets
Message pads
Notepads
Steno notepads
Pocket notepads
Filing folders (size and type)
Fine-point felt pens (colour)
Lead pencils
Staple remover
Paper clip holder
Hanging file folders
Rubber bands
Labels
Erasers
Folder index tabs
Card index guides
White correction fluid
Account books
Plastic folders
Black lead
Gummed reinforcements
Thumb index tabs
Carbon paper
Paper
Butterfly clips
Thumb tacks
Rulers
Binders
Rolls of paper for calculators
Scotch tape
Typewriter correctible ribbons
Master stencils for duplicating machines
Rectangular container for hanging file folders
Ballpoint pens
Envelopes
Forms
Headed notepaper
Memo pads

SAMPLE ACTUALIZATION WORKSHOPS

General Objective: 3. To enable the pupil to act out dramatic sequences, in the form of improvisations, in which he expresses his emotions, ideas, and opinions.

Introduction

The workshops described here are examples given to illustrate the overall learning process. It is important to understand and to create within the group the dynamic of this process: the warm-up, development, and performance.

Some of the workshops cover more than can be completed in one lesson and these may be divided into two parts or more, making sure that the perception-exploration-actualization-assessment sequence is followed each time. Too often, there is a tendency to feel that the first part of the process need only be done once (e.g., the perception warm-up exercises), forgetting that pupils come to each class from another lesson or activity and must achieve a group mood at the beginning of the class if expression and communication are to be authentic. Initially, the time spent on warm-up exercises will be longer. It will decrease after a few lessons, but it should be kept in mind that before exploration and actualization begin, it is essential that the pupils do enough perception exercises to get in touch with themselves and their environment.

The examples given on the following pages do not cover the spectacular side of drama, but are designed to show, in a concrete manner, that it is possible to produce work which is consonant with the experimental aspects of workshop practice. It is the responsibility of teachers and their groups to try out these examples, tailor them to meet their own particular needs and goals, and to give them a personal flavour.

TERMINAL OBJECTIVE: 3.1 To work out what he wants to communicate in defined dramatic situations.

INTERMEDIATE OBJECTIVE: 3.1.2 To focus on one specific dramatic element in his efforts to express and communicate.

CONTENT: COMMUNICATING — Focus on verbal production.

MY VOICE

Suggested Activities	Points To Note
Pupils stand around the room with their eyes closed.	
Directions "Think about everything that has been said since you came into the room. Make a mental inventory, then say it aloud."	— Do not spend too much time on this exercise even if it looks as though it might lead into improvised dialogue. — Warm-up exercise for body and voice.
and/or	
"Individually, run and jump over an imaginary obstacle using your limbs as well as your voice. Imagine different obstacles and ways to clear them with your body and with sounds."	
and/or	
"Form two concentric circles: A and B."	
The A's, eyes closed and holding hands, form a circle in the centre with an opening in it. The B's on the outside, try, by means of sounds, to direct, to evade, to reassure the A's.	— Make sure pupils maintain a slow rhythm in this exercise. With their eyes closed, pupils should be able to distinguish clearly the different ways sounds are produced vocally.
They reverse roles and the A's use their voices to attract and to push away the B's and to whisper directions to them.	— Ask pupils to maintain a point of contact with their partners if they can.
and/or	
In pairs: A and B. Each pupil is given a text of a song.	

Suggested Activities	Points To Note
Directions A reads the text and B responds vocally and with gestures.	— The reading can be repeated so that pupils can explore different ways of reading the text and of reacting vocally and with gestures. Focus on the intentions of the pupil reading the text.
They reverse roles.	
Individually, they fold the paper after the second verse and take a pencil.	— Pupils should become aware of voice with a dramatic quality.
They listen to the song.	
They write their reactions on the paper — adding or subtracting words. They try to estimate the distance between the voice they heard and their own voice.	
In pairs, A reads the revised text and B tries to assess whether the voice he hears corresponds to what is being said.	
Short review in pairs.	
and/or	
Two groups are formed: A and B.	
Group A sits on the floor with eyes closed.	— Inventory of the different voices that can be explored.
Group B circulates and tells lies in the A's ears in a serious voice, a honey-toned voice, a sharp voice, a dramatic voice, etc.	— Simple vocal improvisation.
They switch roles. Group B sits on the floor with eyes closed, but this time group A answers the B's questions, in a hypnotic voice, a sick voice, a melodious voice, someone else's voice, etc.	— It may not be necessary to try out many types of voice at this phase of the workshop. It depends on the group mood. — Certain exercises can be given as guidelines.
Review: pupils respond with sounds to what they have experienced throughout the workshop.	— A new and original way of initiating feedback. This transition makes it easier to go on to verbal feedback.

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.1 To experiment with and to create his own different types of monologues.

CONTENT: MONOLOGUES — Experimentation with or without movement.

WHERE DO YOU LIVE?

Suggested Activities	Points To Note
"Individually in silence, explore different ways of going home: stupidly, awkwardly, with your heart in your boots like a thief, etc."	— This activity may be preceded by a mental inventory of "all the places I know."
and/or	— Warm-up exercise centred on the physical dimensions of the action.
In teams of two: A and B. They explore different attitudes on arriving home.	— Sculpture exercise. Emphasize the element of change to be conveyed to the partner.
B is on the floor with his eyes closed and A positions him like someone arriving home — with dignity, wildly, in a bad mood, dreamily.	
They switch roles, but this time, A reacts verbally as he is being "positioned" by B who, in turn, explores different ways to return home: lovingly, miserably, nervously, boldly, etc.	— It is not necessary to emphasize verbalization, but the directions should be repeated during the exercise, if necessary.
	— You can circulate from one group to another during the exercise, but should not intervene.
and/or	
"Play hide and seek individually."	— A short transitional exercise leading to a more substantial one.
"Hide behind the door, between the two windows, under the bed, under the covers, in a suitcase or a chest, etc."	
and/or	
Exploration of noises heard in the home.	— Stress the need to create a group atmosphere based on the sound/listening relationship.
The pupils stretch out on the floor with eyes closed and react to the different suggestions made by the teacher: sounds in the house, in the morning, midday, and in the evening after supper.	— If necessary, make critical comments between suggestions to guide the exploration.

Suggested Activities	Points To Note
and/or	
In pairs: A and B. The B's close their eyes and the A's guide them, by means of a noise, around the house.	— A different version of the guide/guided exercise. Sound exploration before going on to words.
They switch roles. The A's close their eyes and the B's guide them, by means of a noise, around the basement and attic.	— It is important to play at different levels: near/far, high/low.
and/or	— The timing for these exercises should be clearly established so as to avoid confusion among the groups.
Moving House	
In teams of three: A, B, and C.	
The A's and B's take the initiative in moving the C's.	
The B's and C's move the A's, verbalizing what they are doing.	
The C's and A's move the B's following the B's directions about where and how it should be done.	
Short discussion in threes.	
and/or	
In teams of six, pupils build different kinds of houses: five build and one visits.	— Make sure that each pupil has a turn both as a builder and as a visitor. The visitors should not confine themselves to visiting only their own team's houses, but should visit the houses of all the groups.
Each team builds according to different suggestions made by the teacher: an elastic house, a haunted house, a porcelain house, an outer space house, a miniature house, etc.	— Ask pupils to come up with their own suggestions.

Suggested Activities	Points To Note
and/or	
Talking About One's Own Home	
Two groups are formed: A and B.	
Group B sits on the floor, eyes closed, in a circle.	— Verbal improvisation, monologue on the home. Variety produced by the use of different tones.
The A's choose partners and go to them and, in a whisper, tell them about their home: describing it in a confidential tone, a joyful tone, a snooty tone, a sad tone, etc.	
They switch roles.	— Take the sender role in each part of the exercise if there are pupils who don't have a partner.
Group A sits on the floor with eyes closed. The B's choose partners and talk to them about their home, answering questions put to them by the A's: in an authoritative tone, caricaturing him, doubting him, gently, wildly, etc.	— Give pupils time to write down their monologues.
Pair discussion on the exercise.	
Review.	

TERMINAL OBJECTIVE: 3.1 To work out what he wants to communicate in defined dramatic situations.
3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.1.5 To identify some typical ways of performing the action.
3.2.1 To experiment with and to create his own different types of monologues.

CONTENT: MONOLOGUES — Alternation (sender/receiver).

FEET ON THE GROUND AND HEAD IN THE AIR

Suggested Activities	Points To Note
Directions	
"Circulate individually, repeating *in your head* the following sentence: 'My feet are on the ground.' Assume an attitude which matches the sentence. Then say the sentence in a low voice (whisper it) trying to convince the others. Stop in a fixed position."	— This activity may be preceded by perception or exploration exercises (e.g., exploration activity 2.1.2).
"Next, say the following sentence in your head, in different ways (adopting different attitudes), in place and then moving around: 'My head is in the clouds.' Hum the sentence, stressing with your voice your interpretation of the sentence. Try to convince the others of your view, as you continually repeat the sentence.	— If the action tends to become centred in the room, give pupils directions that will disperse them (e.g., project your sentence towas the opposite wall, on the ceiling, as far as possible, etc.).

Suggested Activities	Points To Note
In pairs, A acts in keeping with the sentence: "My two feet are on the ground." and B, with the sentence: "My head is in the clouds." Non-verbal improvisation: "What happens when A meets B?" Pupils switch roles.	
"Individually, taking into account the context suggested by the two sentences, write a text with sentences beginning: 'Sometimes ...!'"	
In pairs, the A's read extracts from their texts to the B's who listen to the different readings, focusing on voice, rhythm, silences, etc. They switch roles.	— Musical background support may be added to create a more homogeneous atmosphere and to cover awkward gaps between the readings.
Pupils divide up into groups of 4 or 5. Using their texts and what they have just heard, the A's improvise a monologue and the others can ask questions if they feel that the A's are running out of ideas. In turn, the B's improvise from "Sometimes..." and in the context developed by their team.	— More active roles may be given to the different members of the small groups (e.g., one could be a script writer, the other could respond as an echo, another could interpret what is said with gestures, etc.).
Individual presentations in front of the whole class.	— Have pupils identify the similarities and differences between the different presentations.
Class review: — pupils assume an individual position that demonstrates their attitude to the two sentences; — discussion.	

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.1 To experiment with and to create his own different types of monologues.

CONTENT: MONOLOGUES — Use of written support.

MY ACTIVITIES

Suggested Activities	Points To Note
Directions In pairs: A and B.	
Based on the theme, "My Activities," A and B make and complete three columns: verbs, names of places and adverbs, that correspond to their different activities and the way in which they carry them out.	— Each participant makes a three-column list (tell them that they should not use proper nouns for the names of places).
A plays with words and creates possible and impossible arrangements. B tries to act out with gestures what is being said.	
They reverse roles.	
Pupils write two short passages on the following themes: — "What I do without realizing it ..." — "The extra things I've done ..."	— To give time for both passages to be written, limit the number of words to a hundred.
The A's each take one of their two passages and read the monologues to different B's (the B's become receivers). The first time the A's read in a normal voice, then with different emphases (e.g., half-heartedly, enthusiastically).	— Bring the receivers' attention to the attitude/voice relationships. — The reading of the passages can be recorded and used in another workshop as a verbal support for work on attitudes or another element of dramatic language.
They reverse roles.	

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.1 To experiment with and to create his own different types of monologues.
3.2.2 To experiment with and to create his own different types of dialogues.

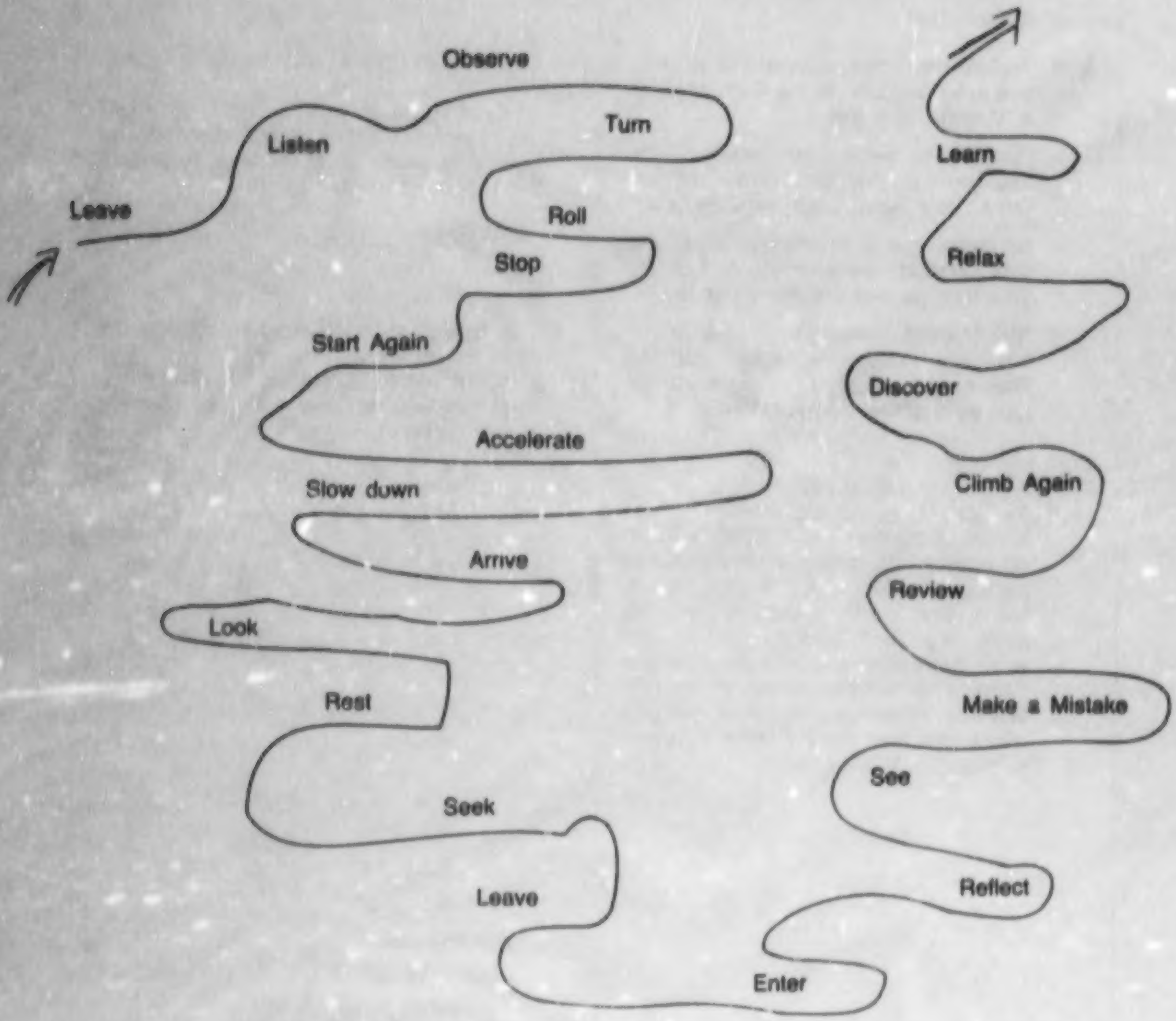
CONTENT: MONOLOGUES, DIALOGUES — Use of texts as supports.

JOURNEY

Suggested Activities	Points To Note
Directions	
1. "Take a copy of the sheet 'Journey', which follows this activity."	— Prepare one copy per pupil.
a. "Read it individually: aloud, at different speeds, at different rhythms, following the line in space."	
b. "Read it again trying to visualize and then perform in space the actions on the sheet."	— Plan a break in the action so that pupils can become aware of their different positions in space during the various steps in the exercise.
c. "Complete the sheet by adding words, expressions, sentences (notes on the journey) and try to make a follow-up voyage."	— Give pupils about ten minutes to complete this task.

Suggested Activities	Points To Note
2. In pairs: A and B. A puts down his sheet and closes his eyes. B, referring to his sheet, guides A around the room by giving him information about the journey. They reverse roles. In pairs, verbal review of the exercise.	— Sound support may be added here to create an overall atmosphere which pupils may respond to if they wish.
3. a. "Individually, take a comfortable position stretched out on the floor. Imagine a 'Voyage of a Kite'."	— The musical support may be quite varied.
b. "Individually, write a description of the voyage, using single words, expressions, sentences, lines, symbols, etc."	— Other suggestions can be used: the journey of a clown, a bird, an adolescent hitchhiker (the sound support can vary to suit the support-character used).
c. "In pairs, one after another, using this new support, tell your story, describe your voyage and the kite's journey."	
d. "Still in pairs, keeping in mind what you have just heard, imagine that your two kites meet and decide to complete the journey together: What happens?"	— This type of improvisation can be done in three steps: 1. spontaneous action; 2. discussion of what has just happened; 3. return to improvised play.
or:	
e. Ask pupils to change their kites into human characters and to try to make up an appropriate dialogue for these two persons. To do this, it is a good idea to set a scene with a common starting point (e.g., two persons who do not know each other and who wake up one morning to find themselves at the foot of a tree. Where do they come from and where are they going? What happens to them?)	

JOURNEY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Make a Mistake
Review
Climb Again
Discover
Relax
Learn

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.2 To experiment with and to create his own different types of dialogues.

CONTENT: DIALOGUES — Making up and using written supports.

PUBLIC PLACES

Suggested Activities	Points To Note
Directions "Individually, assume body positions which correspond to the following: 1. being involved 2. being uninvolved 3. being indifferent — in a public place — in a private place — in an historic place — in a strange place."	— Other exploration exercises may be added to this one. — Create an atmosphere of instant snapshot taking.
"Form groups of four or five and imagine that you are being photographed when — you are in trouble; — your hands are tied; — your body is out of kilter; — you are heartsick; — your nose is glued to a windowpane."	— Each suggestion involves, in effect, a photo-taking session. Have pupils hold a fixed position so that they feel and see the whole effect created by their small group. — Each pupil makes his own list — he may use the same words as those of his partners.

Suggestnd Activities	Points To Note
"In groups of four, choose a public place and make a list of objects, persons, odours, sounds, etc."	— It is a good idea to have each of the groups work in a different public place.
Members of the groups assign themselves letters, A, B, C, D. Using their list, the A's and B's inform the C's and D's in whispers about the atmosphere of the place. They reverse roles and the A's and B's become the receivers and the C's and D's become the senders (they communicate in whispers).	
Verbal review in small groups.	— Pupils should try to identify the strengths and weaknesses of the atmospheres perceived.
One small group tells the members of the class (who are gathered in the centre of the room, with eyes closed) about their place and the atmosphere they found there.	— The small group in question should use its word list. It may also make up dialogues (sound or verbal). Make sure pupils include silent pauses to give the receivers time to use their imagination.
The following sequence involves a variable number of participants in each of three specific areas.	
In Area 1, "speakers", using their word lists, improvise with sounds and words suitable for a public place (e.g., a park).	
In Area 2, the "doers" improvise non-verbally in keeping with the sounds coming from Area 1.	
In Area 3, the "recorders" write down (describe and/or recount) what they see and hear.	
This sequence may be divided into three parts:	— Pupils must be given time between the parts of the sequence to change zones.
— pupils choose a place and improvise around the atmosphere suggested by the sound support.	
— they choose another place and start improvising in each of the areas. To keep the action going, the teacher adds, at chosen times, sound support designed to bring about a change of style.	— Unusual music can be played if the action tends to become too realistic (or vice versa).
— another place is chosen and this time pupils are asked to find a theme which will run through their improvisation.	
Small group review of the writings.	
Action review: a series of individual or group photos which portray opinions on the different parts of the workshop.	— Pupils can be given a brief period in which to explain the different attitudes taken by the participants.

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.3 To distinguish between different ways of setting up improvisations.

CONTENT: IMPROVISATION — Setting up simultaneous improvisations.

THREE IN ONE PLACE

Suggested Activities	Points To Note
"Individually in silence, move in every direction with a look that is: dubious, far-away, menacing, penetrating, flamboyant, disdainful, astonished, etc."	— Gestural exploration exercise focusing on different looks.
and/or	
"Make up teams of 3 and clear different obstacles: a road, a brick wall, a picket fence, a muddy stream, a rope bridge, etc."	— Verbal and gestural exploration exercise.
and/or	
"In threes, in an unknown place with sound support, improvise non-verbally with gestures."	— The choice of sound support is important.
Discussion of the exercise in threes.	
"In pairs, react to different times of the day:	— Focus on sound exploration.
— getting up in the morning, with sounds;	— Difficulties encountered at this level.
— suppertime, with gestures and sounds;	
— time for serious work, with gestures only."	
and/or	
Short, rapid discussion in threes.	— It is important here to move quickly from one situation to another. This exercise encourages spontaneity and creativity.
"Together take a fixed position in a clearly defined place:	
— three in prison;	
— three in a dark room;	
— three in a ship's cabin."	

Suggested Activities	Points To Note
"Redo the exercise twice and add: — sounds; — gestures and sounds."	— The repetition of the exercise as suggested here shows clearly the progression that is followed in improvisation before going on to verbal improvisation.
	— Cumulative improvisation can be introduced in the following way: one pupil starts and the two others join in.
and/or	
In threes, on a sheet of paper, pupils delimit a place and select a time and action for three characters.	
When the first step is completed, each team puts its sheet of paper on the floor and performs the action selected.	— Variety of improvisations. Enrichment at the group level.
Following this, the teams go from one sheet to another and perform the different actions in different places.	
Discussion of the exercise in threes.	Review period.
and/or	
Large group improvisation.	
Pupils form two groups: A and B.	— Pupils should proceed slowly, step by step.
The B's close their eyes while the A's position them as if they were people in a park on a Sunday afternoon. Once positioned, the B's begin to move slowly and to add sounds. Gradually, they begin to look at each other, to move around, and to speak.	— Emphasize concentration. — Difficulties of large group improvisation. Importance of progression. — As a variation, use sound support as a starting point for improvisation.
The groups reverse roles. The A's are given the theme: "Characters in a Circus."	— It is important that those with their eyes closed do not know what the theme is.
Review.	

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.3 To distinguish between different ways of setting up improvisations.

CONTENT: IMPROVISATION — Diverse ways of participating in the action.

POSSIBLE/IMPOSSIBLE

Suggested Activities	Points To Note
Directions "Sit individually, in place. Assume a far-away look, and uncertain look, a wandering look, a critical look, etc." "Individually, without words, and moving around: brush against the walls, walk backwards, have your head in the clouds, walk suspiciously, seek approval, act as if you know something others don't know, be all thumbs, express doubt, etc."	
"In pairs, walk and stop in silence as if you were walking: — towards the future (stop) — towards the school (stop) — towards present day problems (stop) — towards love (stop)."	— Emphasize fixed positions so that pupils will be aware of how they are occupying space and of the forms they give to their expression.

Suggested Activities	Points To Note
"Back to back, with sound support. Themes to explore: Go forward with uncertainty; At heart, you couldn't care less."	— Consider using contemporary music to accompany the action.
Short review in pairs.	— Give pupils a chance to identify the achievements and the difficulties experienced in this exercise.
Pupils change partners: A tries non-verbally to gain the interest of B, while B discourages him with gestures and sounds. Then, B tries to "pump" A, while A discourages him with gestures and sounds.	-- Limit the time allowed for each of the suggested explorations.
A disputes a point while B takes the attitide that "It doesn't matter." Then, B reveals his dreams, while A takes the attitude, "Come down out of the clouds — you are too 'far-out'."	— These explorations can be accompanied by musical supports (e.g. music from silent films).
In small groups of four: A begins the action non-verbally. B joins in the action and uses sounds. C joins in and uses words. D completes the whole, using a means of expression of his choice.	
Suggested themes: — Allowed/not allowed; — It is now, this very minute that counts; — Security/insecurity.	
Or, starting with the following phrase: "From today on...," C arranges his partners in a live tableau, joins in himself, and the whole group improvises from this starting point.	— Sound support can be used here — either lively music (publicity type) or more lyrical music (personal expression).

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.4 To experiment with other vocal and verbal dramatic forms.

CONTENT: VOCAL/VERBAL DRAMATIC FORMS — Collage of words, phrases, and sentences.

GRAFFITI

Suggested Activities	Points To Note
Pupils stand around the room.	
Directions "Individually, in place, look for: a black dot, a colour, a line, a spot, etc."	— Keep these exercises short. Make different suggestions.
and/or "Individually, in place with eyes closed, react *with gestures* to the following suggestions: look for your airplane ticket; look for difficulties that do not exist; look for an idea; look for your glasses; look for a needle in a haystack; etc."	— Ask pupils to stop in a static position and have them observe the variety of positions taken by the whole group.
and/or "Individually, in place with eyes closed, respond *vocally* to the teacher's suggestions: assume your Sunday voice; assume a hesitant voice; assume your everyday voice; assume a voice from beyond the grave; assume a warm voice; assume the voice of a child; etc."	— It is important that pupils work with their eyes closed so that they feel secure and therefore concentrate better. Pupils will express themselves more easily and with more diversity if they do not feel they are being continually observed.
and/or "Individually moving around in space, look for different ways to dissemble; to make yourself noticed; to seek the impossible, to seek an argument, etc."	— Pupils could be asked to vary the speed of their movements.
and/or "In pairs:	— Add sound support that corresponds to the style adopted by the pairs.
— with a point of contact, adopt an air of purposeful movement;	— Emphasize the implicit understanding which the partners must establish.
— back to back, look for a way to advance;	
— side by side, look for yourselves in a mirror;	— Make sure that pupils know this is a non-verbal exercise.
— facing each other, discover family ties."	— Use of words.

Suggested Activities	Points To Note
and/or	
In pairs, A and B.	— Sculptures.
The A's disperse themselves in space and, with their eyes shut, freeze in the pose of someone who is looking for something. The B's circulate among the A's and whisper to them the name of what they think the A's are looking for. The A's do not react.	— This is not a guessing game. There is no response on the part of those whose eyes are closed. Stress the *play* aspect of the exercise.
The A's are asked to change position and then switch roles with the B's.	— Sufficient time should be allowed for those who are circulating to come up with a large number of suggestions.
and/or	
In two groups, A and B.	— Sender/receiver.
Group A forms a circle sitting on the floor. Members of group B move clockwise, approach the A's and shower them with: a. praise; b. reproaches.	— The rhythm of this exercise should be slow so that the variations in the senders' voices can be easily distinguished.
The groups change roles and this time the B's are on the floor, whiel the A's approach them and shower them with: a. soft sounds; b. gossip.	
Pupils rejoin their original partners and discuss the exercise.	— Short discussion to identify the different vocal/verbal dramatic forms.
and/or	
In teams of three, A, B, and C. Each team is given three sheets of paper.	
In threes, they write:	
— On the first sheet, graffiti concerned with their own lives;	— Make pupils aware of the importance of graffiti. Avoid giving a lecture on the "bad" language involved.
— on the second sheet, graffiti found in public places;	— Use this exercise to reform groups. After the first sheet is completed, have the A's change teams, after the second one is completed, the B's change teams, and after the third, the C's change teams.
— on the third sheet, graffiti found on the blackboard at the end of the year.	
The teams look over all the graffiti and find an original way to present the three pages.	

TERMINAL OBJECTIVE: 3.2 To improvise using basic forms of dramatic communication.

INTERMEDIATE OBJECTIVE: 3.2.4 To experiment with other vocal and verbal dramatic forms.

CONTENT: VOCAL/VERBAL DRAMATIC FORMS — Using an object of expression.

BAGS

Suggested Activities	Points To Note
About thirty small paper bags are placed on the floor: pupils stand around the sides of the room.	— This workshop may be spread over two hours of classtime.
Directions "Look at the bags and mentally try to see what they represent, and what they could become."	
"Say out loud what the bags make you think of."	— Give some pupils an opportunity to make their own suggestions to the class.
"Imagine that they are: — surprise bags, — historic monuments, — a group of garbage bags, — a cold, monotonous town."	
"Remain around the sides of the room and take a non-verbal position that corresponds to each of the suggestions."	
"Circulate slowly around the bags, observing them in detail (forms, arrangement, shadows, lines, etc.)."	— Without touching them.
"Find different ways to look inside the bags (without touching them)."	
"Move the bags from their central position without touching them."	— E.g., by blowing on them or flapping their arms.
"From the centre of the room, imagine how you would feel if the bags were looking at you (from close up, from far away, from the side, above, below, etc.)."	
"You are the receiver of a dubious look, a sly look, a mocking look, a strange look, etc."	— As if the looks came from the bags.

Suggested Activities	Points To Note
"Take a bag and find different sounds you can make with it and in it."	— You may need to tell pupils not to burst the bags by blowing into them.
"Say sentences through the bag: whisper — 'Have you heard about it?'; speak — 'Did someone tell me that...'; sing — 'It is not there, it is over here...'; etc."	— The unfinished sentences can be completed.
"Manipulate the bag: carefully, indifferently, hesitatingly, charmingly, disgustedly, etc."	— This exercise is non-verbal. Make pupils realize the importance of maintaining actual contact with their bags.
"In pairs, form the bags to give them different looks as you place them on the floor. E.g., A festive look (A places his bag, B places his in a complementary position). Then together create the form with your bodies (fixed position) directly without verbal consultation."	— It is important to have pupils stop in a fixed position so that they can see the relationship they have established with the form on the ground.
Other suggestions: — an unusual look, — a light look, — a crushed look, — a nonsensical look.	— For each suggestion, change the order of participation in the exercise. For these suggestions, assume the inverse body position.
Verbal review in pairs.	
In pairs, A manipulates his bag and B performs the movements of the bag. They switch roles. B manipulates the bag this time, adding sounds.	— A sound support may be used here (slow rhythm).
Discussion, then a change of partner.	
In pairs, each with a pencil and paper. On one side of the sheet, pupils write short sentences which begin, "My bag..." and on the other side, sentences which begin, "Your bag..." The A's become the senders and read parts of their sheet (from the "My bag" side), using different intonations and going from one B to another. The B's sit on the ground and receive the readings with their eyes closed.	— Make sure each pupil writes approximately ten sentences on each side of his sheet. Let partners work together. — At the beginning, you can suggest that pupils read quickly, then more and more slowly.

Suggested Activities	Points To Note
They switch roles. The B's become the senders and the A's, the receivers. This time the B's read parts of their sheet with conviction, then they try to rouse the curiosity of the A's.	
The whole class forms a large circle. They read the "Your bag" sentences simultaneously:	— After reading the text through, pupils reread it from the beginning and keep on doing this.
— clearly-mouthed reading without sound.	— Group play on intensity.
— gradually adding sounds,	— The goal here is to achieve a multiplicity of sounds. Emphasis placed on listening and on cooperation with the rest of the group. The vocal sequences could be recorded.
— then pupils are given the opportunity to become a choir conductor and to explore different sound arrangements.	
and/or	
Groups of three, A, B, and C.	
The A's become the receivers. They sit in the middle of the room with their eyes closed.	— They can be asked to react with their bodies to what they hear, while keeping their eyes closed. The B's could be given a brief time for consultation when they find out what their theme is. At the beginning they are the only ones who know their theme.
The B's become the senders. They improvise on a given theme with sounds, approaching and withdrawing from the A's.	
The C's are the "writers" who record what they see and hear.	
In turn, all the pupils take each of the roles.	
Themes:	
— There is so much that it spills over;	
— To pick up...;	
— The bags begin to take up more and more space.	
Discussion of the writings in threes.	
Whole class review.	

TERMINAL OBJECTIVE: 3.3 To incorporate a number of dramatic structures into his creations.

INTERMEDIATE OBJECTIVE: 3.3.3 To rearrange different sequences in the form a montage.

CONTENT: VARIATIONS ON A THEME — Rearrangement of the visual, sound, and verbal elements.

GOOD NEWS? BAD NEWS?

Suggested Activities	Points To Note
A dozen pages taken from different news magazines are put into envelopes (215 × 280 mm) and sealed.	— If envelopes are not available, the pages can be rolled up in sheets of different coloured paper.
The envelopes are placed on the floor.	— Interesting perception exercise. The object on the ground reveals a new dimension, depending upon where you are and the position you take.
Directions "Stand around the edge of the room and from your position, say what the envelopes make you think of." "Repeat the exercise, but this time in a different place and position, then do the exercise again lying flat on your stomach." and/or "Get up and circulate among the envelopes trying to guess their contents. Say your suggestions out loud while you move around." and/or	
"Choose an envelope and, still moving around, carry it as if it were: good news, a suspicious envelope, bad news, a secret envelope, an explosive envelope, a huge envelope, a wet envelope, etc." and/or	— Perception heightened by the real object/imaginary object relationship.
"Stand still in space and exchange envelopes at different rhythms: slowly, in slow motion, quickly, etc. Exchange them: from behind, in front, over the left leg, the right leg, etc." and/or "Choose a comfortable position on the floor and, individually, look over what is in your envelope."	— Pupils could exchange envelopes while moving around. In this case, the teacher should prompt the action by making suggestions. E.g., Exchange your envelope as if it were something you cared a great deal about, or as if it were a disgusting or dangerous object.

Suggested Activities	Points To Note
and/or	
Sorting out. "Choose from among your pages: a dirty page, a greasy page, a shocking page, a comic page, etc."	— Make sure pupils realize that they each have the necessary pages. They have only to give the appropriate meaning to their pages.
and/or	
One or two wastepaper baskets are placed in the centre of the room and pupils are asked to get rid of the pages they do not need, in an unusual and original way.	A short transition exercise — do not spend too much time on it.
and/or	
In pairs, A and B.	
A shows B the pages he has kept and gives him the reasons for his choices. They switch roles.	— Identification of the reasons. Understanding the meaning which each pupil gives to the teacher's suggestions.
and/or	
All the A's change partners and the new pairs sit down, back to back.	
Individually, pupils choose a page which they like well. B closes his eyes while A describes his page without naming it. They change roles. A closes his eyes and B describes a page without naming it, but he does so in a boasting tone.	
Short review in pairs.	
and/or	
"Individually, imagine that you are holding a magazine or newspaper. Move around the room, exploring different ways to sell it. Afterwards, put your pages in an easily identifiable corner."	

Suggested Activities	Points To Note
and/or	
Imaging	
"Form teams of 5 or 6 and with your bodies form an image of the following pages:	— It should be noted that in this type of exercise, it is important that participants take a clearly defined starting position. This is a spontaneous improvisation and reaching a consensus in advance could make the exercise become far too drawn out. Stress the effect to be created rather than the length of the improvisation.
a. Sports page. Assume a fixed position. Change it slowly into a caricature.	
b. Arts page. Take a starting position and gradually add sounds and movements while staying in place.	
c. Comic page. Assume a fixed position, then gradually add jerky movements.	
d. Advertisement page. Take a starting position, then add in movement and words."	
and/or	
Each team chooses the page that it has most enjoyed imaging and redoes it, adding nuances and variations. Then it presents it to another team. The teams switch roles.	— One way to review each other's work. It is not necessary for each team to present pages to the whole group.
Short review in small groups.	
and/or	
A theme such as, "His story has made the newspaper," is given to one of the groups formed above — the other group observes.	— At the end of the improvisation on one of the themes, ask the observers about their perceptions. Sound support can be added to the first theme, while, the participants could be asked to supply sound for the second one.
They switch and a theme such as, "Dwarves moving around a giant page," is given.	
Brief discussion of the exercise	
Review of the workshop.	
Individually, using the pages at hand, scissors, tape, paper or cardboard, make a montage for a cover page of a magazine representing the workshop experience.	— A good way to carry out a visual review. It is often a good idea to use verbal "opinions" as supports to encourage further verbalization.
Each of the cover pages is placed on the ground and pupils circulate in order to see the different experiences and opinions of the workshop.	— Given the large number of variations possible in this exercise, it can be stretched over several hours of classtime.
If they wish to do so pupils can add verbal comments.	

ASSESSMENT ACTIVITIES

General Objective: 4. To enable the pupil to compare how he expresses himself, how others express themselves, and the ways in which the language of drama is used in different personal and social contexts.

Introduction

Assessment is the last phase in the learning process, but it is by no means a final step. It should be seen as a new starting point which leads to, or at least should lead to, the introduction of new dimensions in drama practice.

For purposes of explaining the structure of the expression-communication-creation process which is inherent to the program, assessment has been placed at the end of the process. This does not mean, however, the the teacher should wait until the end of a workshop to help pupils become aware of the elements tried out and to give them an opportunity to share their opinions and their goals. As can be seen in the previous exercises, it is often a good idea, during the course of the action, to plan short discussions in pairs or small groups so as to give pupils rest periods during which they can look at the impact and relevance of their individual actions and group efforts. Teachers should anticipate a longer review period at the end of the workshop to give participants a chance to review all the elements covered in class and to provide a frame of reference both with regard to drama and to the groups' interelationships. Many teachers use the assessment phase to synthesize the different workshops. While it is of little value to tell pupils in advance about the specific content of a workshop, it is stimulating for them to feel that their work forms part of a much larger, structured whole.

For the most part, assessment takes the form of verbal dicussion between the teacher and pupils or between the pupils themselves. Whether it is the perception exercises, exploration activities, or individual and group creations that are being reviewed, the teacher should always underline the progression involved and the cooperative nature of the total process so that the pupils are not tempted to make facile and pointless value judgements of parts of the process. While discussion is the favoured form of assessment, there are different ways to review, using dramatic forms directly related to the nature of the activities involved. It is also possible to review by means other than verbalization so as to avoid repetition. The activities which follow show some examples of how assessment may be carried out.

Example 1: "I will give you..."

Note: This activity may be used at the end of a term, following a review workshop in which both the elements that a group does best and those that still cause them problems are covered. For this exercise to be effective, it must be presented in a play spirit, but this does not preclude a variety of ideas and ways of participating.

— Review
(Following a final small-group or whole-group exercise.)

Suggested Activities	Points To Note
1. As pupils take their places for the review: "Stcp in a fixed position and try to show how your present position corresponds to what you have just finished doing."	— Leave pupils in this fixed position for 5 or 6 seconds — just enough time to make a break between activities.
2. "Sit in a circle and, in turn, adopt an attitude which corresponds to your involvement in the workshop today (position-pause-next one- etc.)."	— Give pupils a few seconds to reflect on their position/attitude. — Start with a pupil who seems to be ready to assume his attitude and then proceed around the circle.
3. In turn, non-verbally, pupils go to the centre of the circle to give, by means of a gesture, a sound, or a sentence, their overall impression of the term which they have just completed together.	— Give pupils time to think about it. — Do not press those who seem unwilling to express themselves in this manner.
4. Using the style of dramtic action of their choice and starting with "I will give you...," pupils make a list of irritating, unpleasant, frustrating things which happened during the term.	— The point is to bring out the negative aspects in an active, play atmosphere. — It is possible to become involved but do not try to influence the outcome.
The exercise is done again, but this time the pupils say "I keep..." and list the pleasant things.	— This brings out the positive aspects (individual and group).
5. Whole class discussion.	

Example 2: "What do you make of it?"

Note: This activity may be used after a series of exploration and actualization exercises.

Suggested Activities	Points To Note
Directions	
1. "Recall the attitude you had when you entered the room just now. Assume this attitude and, if you would like to, talk about it."	— To save time, have pupils speak simultaneously.
2. "Think of a significant moment in the workshop that has just ended. Assume a body attitude which reflects that moment. Talk about it."	— Keep the talks brief and have them follow one after the other in a sequence.
3. "When I suggested a given exercise to you (one from that day's workshop) what was your attitude? What did it reflect? Assume this attitude and try to recreate the image which came before it and the one which came after."	
4. "Assume a position in space which sums up your perception of the workshop today. Talk in keeping with this position, about what was covered."	— Give pupils a short time to reflect. — At the beginning, this process may seem rather crazy to the pupils, but gradually, they begin to take great pleasure in participating in review that is carried out in a play spirit.

Example 3: "Isolated words, groups of words..."

Note: This activity can follow a workshop or series of workshops devoted to improvisation in which several elements of dramatic language were covered.

Suggested Activities	Points To Note
Directions	
1. Having placed on the floor long rolls of paper and given each pupil a felt pen: "While thinking about the different actions performed during the improvisation, write down your response using words or parts of sentences to link together the parts of the whole."	— Provide medium-size felt pens in order to create an environment of words without using too much paper; provide larger pens also.
2. "Circulate around the room in pairs and read what has been written by all the members of the group. Discuss in pairs throughout."	— Allow sufficient time for discussion. Circulate as a facilitator from one group to another.
3. In pairs, A explains to B his impressions of the workshop. B writes down what he feels should be communicated to the others. They switch roles. Discussion of the written work in groups of 4 or 6.	
4. "All together, look at the written work, moving slowly around the room. Toss off words, expressions, and responses here and there, thus creating a collage of expressions, impressions, and reactions."	— Music can be used as background sound.
5. Whole class discussion on the parts of this review activity.	

Example 4: "Sketches and words."

Note: This activity may be used to conclude a workshop on improvisation, involving personalized use of the different elements of dramatic language.

Suggested Activities	Points To Note
Directions	
1. "Make a sketch (drawing) of a specific element/situation covered in some depth during the action."	— It is necessary to specify that the purpose of the sketch is to provide points of reference.
2. "Go around and look at the sketches and write down (on a separate sheet of paper) your comments, reactions, questions, etc."	— Pupils can be asked to make suggestions concerning the elements selected by the other members of the group.
3. "In pairs, referring to your two sketches and to the writen comments of the rest of the group, discuss the preceding activities."	
4. Whole class discussion on the review activities.	— It is important that pupils become aware of the critical dimension involved in review activities at certain times during workshops.

Example 5: "Questions and actions in play."

Note: This activity may serve as a conclusion to a workshop based on non-verbal aspects of dramatic language. Pupils tend to find it difficult to verbalize and therefore it is a good idea to suggest a series of open-ended questions.

Suggested Activities	Points To Note
Directions 1. (Participants remain in the small groups they formed for the last exercise.) "With the same partners, answer quickly, in a few words, the following questions: Was it easy to reach a consensus in your group? How could your group have accomplished more in the exercise you have just completed?	
Which elements interested you in the exercise? Which ones tended to turn you off?	— Do not try to pick up all of the comments made by each group. As a facilitator, move around and get an overall opinion of the pupils' responses.
What motivates you in a small group exercise? Is it easier for you to participate directly in an action (or improvisation) or do you prefer to observe the action of others?" 2. Each group can present an improvisation it has performed before. It should be given some time to present it to the others.	
3. Group discussion on the aspects of dramatic language covered (similarities and differences in the improvisations).	— Another possibility is to assess this workshop and conclude the activity with a presentation of improvisations.

VIEWS ON IMPROVISATION AND CREATION

In the overall teaching of drama in secondary school, the learning process, and more particularly the actualization phase, give a good deal of importance to improvisation and creation. To give teachers a clearer picture of the practical work involved in these two types of organization of the content presented in workshops, it seemed relevant to provide more general information (and corresponding examples) on the variety of ways in which they can be used in the school setting.

Improvisation: Forms and Contexts in Which It May Be Used.

Since the basic approach used in the drama program places drama practice in an experimental context within the learning process, it is obvious that improvisation cannot be separated from the other elements of content presented in the preceding phases (perception and exploration). Improvisation gives different groups of pupils an opportunity to put their aims and ideas into practice using elements of dramatic language which they have already explored.

Improvisation, then, becomes actualization when it involves the putting into practice of elements which pupils have already experimented with in more specific exercises. Improvisation offers a chance to choose different supports (visual, sound/musical, written, etc.) and to enact different real or fictitious situations. During the improvisations, the teacher, while having a less directive role than during the other phases, should nevertheless guide pupils by suggesting appropriate dramatic situations (performance directions) or directions/challenges for pupils to tackle.

General Remarks

At the beginning of the Cycle 1, suggestions for improvisations form part of the general framework provided by the teacher, but as pupils begin to gain sufficient knowledge of dramatic language and of the possibilities inherent in improvisation, they can take an increasingly greater role in choosing the theme (subjects and aims) and the ways in which to treat the selected content. Pupils will, in this way, have an opportunity to try out, in practice, the solutions put forward by each of their partners and to identify the different choices for the purpose of reaching a degree of consensus.

In practice, the length of the improvisation phase per se, in relation to the whole process, will vary with different groups. Pupils should, however, be given sufficient time to come up with different solutions during the action itself. Care should be taken to see that the time spent in preparation never infringes upon the time designated for enacting the improvisations.

It is a good idea, in improvisation, to give pupils a degree of latitude with regard to the character or role they will play. For this reason, it is best to give them fairly open-ended characters or roles (e.g., a clown or the role of "sender"), which they can flesh out through their own inventiveness and personality, rather than to give them too specific a character which may lead to a superficial performance (e.g., a clown who is old, ill, sad, limping, almost blind, touchy, etc.). For those pupils who have difficulty concentrating (the unruly ones, those who lose interest easily during activities, the indifferent ones, etc.), it is advisable to give them more specific roles in improvisations. For example, such a pupil could become a photographer assigned to take pictures of wax figures in a museum and another could become an announcer of a parade (of any kind), and so on. In this way, the pupil feels more supported and responsible because his character or role in the improvisation is established and he does not have to try to select one from a broad range of choices.

The comments directed to a pupil or group of pupils concerning their participation and interest in an improvisation should encourage shared evaluation. The elements of dramatic language that have been covered in depth, as well as those which have been put aside, should be discussed and identified (taking into consideration, of course, the initial idea and the aims of the improvisation in question). The objective is not to praise or to criticize, it is, rather, to help pupils become aware of the variety of means of expression that can be used, as well as the effectiveness and the impact of particular uses of dramatic language in a given situation. In terms of general education, drama is not a goal in itself, but a means of development and learning. Improvisation, then, should be observed and commented upon, in terms of the authenticity of the approach adopted by pupils, individually or in a group.

The use of a simple reference chart, such as the one which follows this section, should help the teacher to assess (and thus be more effective in) his own actions with regard to improvisation.

The chart is not definitive: it is a practical model designed to help teachers gain a clearer idea of component elements of improvisation and so be able to suggest a greater variety of forms of actualization. It is in terms of some of the elements in this chart that the three following forms of improvisation are presented: non-verbal improvisation, verbal improvisation, and verbal and gestural improvisation.[1] Throughout secondary school, pupils will explore these three types of improvisation (and their components) with a view to learning to know which type will best interpret a given message or kind of dialogue. The emphasis placed on the non-verbal, verbal, or combined (verbal and gestural) dimensions is primarily functional: it is sometimes difficult to make a clear distinction between these three forms of improvisation in practice. The most important point is to have pupils understand the variety of possibilities inherent in the use of improvisation.

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1. An example and general instructions are presented for each form of improvisation, followed by a framework which pupils can use in creating improvisations on their own themes and content.

Framework for Improvisation

Workshop Number and Date

IMPROVISATION	1-	2-	3-	4-
1. Type of improvisation (non-verbal, verbal, verbal and gestural)				
2. Role of participants (person, character)				
3. Numerical grouping (indivirtual, pair, threes, small group, whole group)				
4. Subjects, ideas, themes, aims, etc.				
5. Space/time (spatial relationships, sequences, duration, etc.)				
6. Teacher's role (type of directions, of involvement, of review, etc., comments during the workshop.)				
7. Materials (objects, tools, and supports used: visual, sound, musical, written, colour, etc.)				
8. Assessment elements (+) elements (−)				
9. Overall comments (group initiative/participation).				

Non-Verbal Improvisation

Example 1: "On the water, in the air, and elsewhere."

Note: This workshop activity, in which non-verbal improvisation is the main focus, can be used after workshops in which the following elements have been explored and tried out:

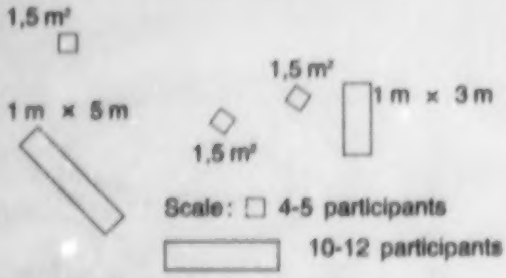
— gestural expression (2.1)

— use of space (2.5)

— use of objects (2.6)

— non-verbal communication (2.2)

This workshop covers Intermediate Objective 2.5.2: "To organize effective acting areas," with particular emphasis on playing areas and zones.

Suggested Activities	Points To Note
When participants come into the room, pieces of material are laid out on the floor in the following pattern:  1,5 m² 1 m × 5 m 1,5 m² 1,5 m² 1 m × 3 m Scale: □ 4-5 participants ▭ 10-12 participants **Directions** 1. Pupils stand around the edge of the room and observe the placement of the pieces of material on the floor. Then they group themselves around a piece of material (specify the number per group: 4 or 5 around the small pieces, 10 or 12 around the larger ones).	— Use materials that have one or two colours, that are fairly strong, and can be stretched. — Depending on the number of pupils in the class, the pieces of material may be arranged differently — one may even be removed.
2. Non-verbally, pupils find different ways to be together: on the piece of material, outside the piece of material.	— Pupils maintain points of contact with their partners. — Plan pauses — have pupils assume fixed positions and talk about the images evoked by the groups' static positions.

Suggested Activities	Points To Note
3. a. Non-verbally, pupils use the piece of material to establish a spatial relationship:	
— by identifying a place and an atmosphere (for each group);	— Ask pupils to find a common place and atmosphere quickly.
— by finding in the action a gesture which reflects the place and atmosphere selected;	— Ask pupils to remain in their initial playing area (space delimited by the piece of material).
b. From their area, pupils try to influence other groups by means of gesture (showing them their place and the atmosphere in it);	— This sequence is done simultaneously by all the groups. — The game is now directed externally.
c. Verbal discussion in each group.	
4. a. Pupils change areas and in new groups (of 4 to 5, or 10 to 12) adopt a new beginning position ("as if they were going off to somewhere far away").	— Reforming of groups. — This improvisation is non-verbal. Remind pupils that they should stay as close as possible to their group or at least be able to identify its members so as to be able to regroup at the proper moment.
(Tell pupils that during the improvisation you will give brief directions regarding the situation, time, etc.);	
b. 1st direction: "At the beginning..." 2nd direction: "Slowly move towards the others..."	— Possible sound support for this improvisation: *Escale '80* by Claude Léveillée. Start the music before giving the first direction. — Open-ended direction: give pupils time to achieve minimal cohesiveness and atmosphere in each group. — If necessary, remind pupils that this is a non-verbal improvisation. If they begin to make too much sound, allow time for sound expression before returning to the non-verbal.
3rd direction: "Return to your initial place — but now everything is different, changed... everything takes place with virtually no movement."	

Suggested Activities	Points To Note
c. Brief pause.	
5. Each group assumes another beginning position — this time in terms of flying.	
1st direction: "You are high, very, very high..."	— Possible sound support: Classworks by Philip Glass (see Musical Selections).
2nd direction: "Descend, very, very slowly to the water and land on it gently. What happens next?" (Open-ended conclusion.)	— *Escale '80* by C. Léveillée could be used again here.
6. Review in groups and then all together.	— This improvisation sequence can be repeated and reworked (reorganized, enriched, e.g., use of sound by one of the groups, lights, etc.) and then presented to people outside the class.

With this example in mind and using the points listed in the Framework for Improvisation, the following ideas may be incorporated in non-verbal improvisation.

It is equally easy to take part in non-verbal improvisation as a person (communication relationship) as through the intermediary of a character. Since the goal in non-verbal improvisation is very often to create an environment, an atmosphere, flexible action (going from the real to the imaginary), and implicit interactions, the presence of too clearly defined characters risks creating more obstacles than solutions. The use of thematic characters (e.g., gentleness, strength, etc.), object-characters, imaginary characters and character-functions (e.g., accomplice, enemy, etc.) indirectly helps the adolescent to become involved in the action.

The following groupings are suggested for non-verbal improvisation:

— the individual within the whole group,

— pairs,

— part of the whole group (half the class in action while the rest observe or react graphically — copies),

— small group (4-5).

Because implicit interaction plays a fairly large role in improvisation, it is felt that working in threes (unless each pupil has a distinct function) requires considerable workshop experience. Individual non-verbal improvisation is very demanding and requires a very appropriate beginning idea as well as a high degree of mutual understanding between the spectators and the person who is improvising.

There seems to be no limit to the themes that can be used for non-verbal improvisation, but in suggesting realistic themes care should be taken that these do not simply become a pretext for a simple (or even simplistic) reproduction of a trite action with the sound removed. In non-verbal improvisation, the objective is not to mime reality without words; it is to express, to communicate, and to create with partners, using a situation in which non-verbal language (attitudes, gestures, movements) is complete in itself.

Space/time in non-verbal improvisation may be presented in different ways going:

— from static to dynamic,

— from restricted to wide open,

— from slow to fast,

— from continuous to discontinuous.

To help the action evolve and change, it is a good idea to introduce the principle of alternation and the switching of functions (roles or attitudes), as this will enable pupils to regulate their participation, using their energy, involvement, and intention to share, to communicate, and to send. With inexperienced pupils, the teacher needs to give periodic directions during the action to create pauses and to start up the improvisation again. These directions should, however, be open-ended to encourage pupils to create their own acting situation and not simply to try to make their actions reflect the detailed images suggested by the teacher.

With more experienced small groups, one of the pupils can give periodic directions (verbal or sound), rather like a narrator who breaks in at times to indicate transitions and changes of mood or opinion.

In non-verbal improvisation, an object can be used effectively if pupils have had an opportunity to become familiar with it in perception and exploration exercises. With more experienced groups, pupils can be asked to improvise with a new object.

Musical and/or verbal supports are useful if they are not distracting. The teacher can vary the volume of a musical support and/or his verbal delivery if he feels that the action is tending to become unclear. At the secondary school level, it should be emphasized that visual support can be used to create a specific play environment (e.g., projection of abstract or concrete slides).

It is a good idea to ask pupils now and again to describe in writing the action they have performed during some of the non-verbal improvisations. This enables the teacher to have a clearer understanding of the improvisation performance and it also gives him a better idea of the degree of awareness and concentration achieved by his pupils.

It should be remembered that the aim of non-verbal improvisation is not to produce choreographic or plastic presentations, rather, it is to bring out the non-verbal dimensions of dramatic language and put them into practice in different real or imaginary contexts/situations. The practice of improvisation is not the practice of silence; it involves using other means to show how the action develops and the interactions form and evolve from given points of departure (themes, opinions, ideas, abstractions, images, behaviours, etc.).

Verbal Improvisation

Example 2: "Ambiance in Restaurants."

Note: This workshop can serve as the basis for a series of verbal improvisations in which multiple dialogues (in small groups), parallel dialogues with two or three persons, or monologues are used.

It can follow workshops in which vocal expression (vocal volume, intonations, etc.), the use of written supports, work on the sender-receiver relationship, and attentive listening have been explored and tried out.

As can be seen, this improvisation sequence can focus either on the relationships of mood within the class or it can be addressed to external observers (acting as receiver/spectators) who are included in the play environment.

Suggested Activities	Points To Note
1. Individually, pupils adopt different positions (attitudes) that might be taken in a quiet restaurant: — sitting, — having just dropped a knife, — head in the clouds, — consulting the menu, — hesitating, not knowing what to choose, — waiting rather impatiently for the ordered food to come, — watching the waiter bring the wrong dish, — unobtrusively leaving the restaurant, dissatisfied, and perhaps even angry.	— Call for pauses throughout the exercise to enable each pupil to evaluate his level of concentration. — Appropriate sound support may be used here — the type of music played in a restaurant.
2. In pairs: A describes to B the items needed for a copious meal on an imaginary table. They reverse roles. Discussion in pairs.	— B can close his eyes, listen, and then react with gestures to what he hears. — This improvisation (simple monologue) can be carried out in a realistic, imaginary, or fantastic mode.
3 In small groups of 5 or 6, pupils choose a type of restaurant and make up a list (words and expressions) of objects that indicate atmosphere: odours, sounds, colours, dishes, service, etc. that are found in the type of restaurant selected. They try to indicate the position and importance of these elements.	— Make sure there is an even number of small groups for this activity. — Make sure each group selects a different type of restaurant. — Each pupil makes a copy of the list (key words and expressions) of the elements chosen by this group.

Suggested Activities	Points To Note
4. Pupils each take a number from 1 to 6 (or 5 depending on the number of members in the group).	— It is important to ensure that the volume of noise of any one group does not disturb the others.
The even numbers sit down and close their eyes. The odd numbers try to create in a *low voice*, with sounds, words, intonations, and evocations, the atmosphere of the restaurant they have selected.	
They reverse roles	
Brief discussion in small groups.	
5. One small group creates a sound and verbal environment that represents their type of restaurant and presents it to the other groups who, together in the centre of the room with eyes closed, receive and mentally recreate the type of restaurant from the words, sounds, and silences presented by the sender group.	— The members of the sender group keep their lists during this verbal improvisation/collage.
	— Each group should present its restaurant independently, without regard to the length and style of dramatic action (sounds and words) of the other groups.
	— This type of spontaneous improvisation may be presented to people outside the class who are asked to play the central receiver role (with their eyes closed).
6. The groups occupy a delimited area.	— These areas can be the four corners of the room and the centre space.
a. The even numbers (without lists this time) begin a dialogue and the odd numbers listen to it and then comment on it.	— During the action, pupils specify their type of role (person or character), their attitudes, the action, etc.
They switch roles.	
b. This time they perform simultaneously, the even numbers verbally and the odd numbers non-verbally. On a signal from the teacher, they reverse roles.	
c. The improvisations of the two groups can be performed alternately for another group or for the whole class.	— The choice should be left up to each group.
7. Review of all the action, with identification of the different ways used to carry out the verbal improvisation (dialogue, monologue, etc.).	

The most commonly encountered difficulty in verbal improvisation is "going blank," a lapse which almost every pupil experiences at one time or another. This often happens at the beginning of an improvisation and prevents the participants from getting the action going: such lapses can also destroy a fragile and delicate verbal improvisation sequence.

Because of the problems involved in verbal improvisation, the teacher is often tempted to replace it with more traditional memorization exercises or play-reading. These solutions do not do justice to the spirit of expression and invention which should be present in drama. How then can verbal improvisation be effectively put into practice?

First, by making sure that pupils really "feel" the experience of sending (verbalization-silence) and receiving (listening-responses) which develops in verbal improvisation.

It is also necessary to ensure that pupils change roles frequently to give each one a chance to speak and to experiment with the functions of sending and receiving involved in the process of verbal improvisation.

In addition, it is important to give priority to words and sounds (rhythm, volume, intensity, etc.) and to make sure that hesitations, repetitions, and inconsistent pronunciations are not subjected to criticism or passed over completely, but, instead, are viewed as elements that help or hinder the desired interaction and the meaningful development of a dramatic situation. To make verbal improvisation stimulating and appealing to pupils, it is a good idea to place it in a context in which the words and sounds are not seen only as logical sequences, but also as fun elements. Encourage pupils to play with sounds and words, using invented languages, foreign languages, and rhymes, as ways to endow words with vitality and warmth. Verbal improvisation is not a form of oral examination, it is an opportunity for pupils to play and experiment with sound harmony, sounds, and the challenges of language — of their language.

The use of characters can be a very effective way to diminish pupils' inhibitions, to broaden deeply rooted personal attitudes, and to demonstrate, indirectly through a character, real or imaginary points of view.

It is a good idea to give groups of pupils a chance to experiment with dialogues and monologues (the most common methods of communication) in creative situations which enable them to collectively become involved in and to develop a given situation or atmosphere (as in the preceding workshop).

Precision is not as important here as the combined energy of the group (clan solidarity), an energy which helps members to develop more extensive verbal improvisations, individually, in pairs, or in threes.

With realistic, everyday themes, verbal improvisation in twos, threes, or fours, poses few problems, as long as the teacher (and eventually the pupils themselves) see to it that the functions of each of the participants are equitably shared.

It is very important to use several types of numerical groupings so that pupils will not become too specialized in a single form of verbal improvisation and thus limit their potential and the value of their workshop practice.

When verbal improvisation is used in the framework of speaking or discussion of opinions, pupils should begin by working in pairs and progress to work in small groups. However, as mentioned in the section on non-verbal improvisation, work in threes is relatively difficult and it is even more so in verbal improvisation. Consequently, it is wise to introduce a third person gradually. In small group work, pupils should be given specific functions at the start to avoid having the exercise degenerate into a long and fruitless discussion. For a change, and to facilitate each pupil's involvement, they can be introduced into the action one at a time, joining in the action in progress.

Most themes and ideas can be used in verbal improvisation as long as they correspond to pupils' interests and socio-cultural background, have sufficient dramatic potential, and involve action that can develop in a meaningful way.

It is important to establish a link between the choice of subjects and the way in which they are to be treated: numerical grouping, style of dramatic action, (realistic, melodramatic, poetic, etc.) and aim selected (individual expression, direct or situational communication, formal or spontaneous creation). Many common exercises take on new dimensions when the numerical grouping, style of dramatic action, or aim is changed. In verbal improvisation, it is best to plan static or semi-static use of space. This does not mean having pupils remain immobile, but rather, indicating precise spatial relationships at the beginning, so that they do not clutter their verbal situations with constant movement. To avoid giving pupils the impression that they are being systematically observed and listened to (which is not the case because most of the time all of the pupils do the exercises simultaneously), it is wise to suggest spatial relationships which establish a link between the performers and observers (e.g., sitting/standing, face to face, sitting in a triangular pattern, etc.).

The length of verbal improvisations should be fairly short (2 to 3 minutes). The teacher can repeat the improvisation by adding or taking away some elements of the beginning directions. He can also change some of the spatial relationships to see if this will change the way in which the verbal action develops. To sum up, the teacher should suggest techniques which will enable pupils to adapt their approach to the theme without feeling that the sole aim is "verbal production at any price."

Instead of bogging down workshop practice with too many corrections, the teacher should make pupils aware of the different levels of language used in acting. To this end, the use of characters can be very effective (e.g., "Imitate the speech of a distinguished person", "Imitate the speech of a child from X street").

By giving clear and precise directions, step by step, the teacher can lead the pupils to gradually discover the many possible ways of using words. By guiding pupils with brief directions, given in a tone of confidence, he can help to establish a dialogue in the action and cease to be an approving or disapproving observer.

Teachers should give some importance to the discussion periods that follow verbal improvisations because this is often the moment when an "unblocking" occurs and pupils are able to talk freely.

The different materials used in verbal improvisation can be divided into three types: object(s) used to delimit space (e.g., chairs, lines of masking tape, ropes, etc.); object(s) used as reference elements (e.g., objects people might wish to own, such as a hat, a collector's record, etc.); objects used for demonstration (e.g. popular or unpopular commercial products).

Visual supports can be used very effectively in verbal improvisation as long as they are not too stereotyped or familiar (e.g., well-known advertising images).

It is often a good idea to reinforce an improvisation theme with written support to give pupils reference points that are useful to them and give them confidence. Written supports should not be too complex. They should consist of words, expressions, and brief sentences (separate sentences). When written materials are used, pupils should be encouraged to add their own words and expressions as they wish, otherwise there is a risk that they will restrict themselves to simply reading through the text.

Sound supports can sometimes hinder verbal improvisations (in terms of listening) and it is best to use them with discretion. They can, however, prove helpful in starting up improvisations based on sounds and foreign and imaginary languages (use them at the beginning of the improvisation, then gradually lower the volume).

In general, improvisations should be presented within a context in which pupils have a chance to use writing, reading, or singing as resources. If verbal improvisation is too restricted, adolescents may develop an aversion to this type of exercise and thus develop a number of blocks. If on the other hand, improvisations are developed in a broader context, they will be more appealing, easier to grasp, and more meaningful to pupils.

Verbal and Gestural Improvisation

Example 3: "Adopting a Style."

Note: This workshop synthesizes the different elements explored in the preceding workshops. It can be extended over several periods. The aim is to give pupils an opportunity to combine their resources and discoveries in developing a given theme: "Adopting a style and presenting it." In this example, the topic is style, but it could just as well be a mode (predominantly visual aspect), a political viewpoint (gestural and verbal aspect), an artistic style, a character part, etc.

Small group work can be used here as the groups have achieved and adequate degree of cooperation and cohesiveness.

Suggested Activities	Points To Note
1. Individually, pupils stand in silence.	
a. "Assume different attitudes: — an attitude of distrust, of doubt, of attack, of defense, of challenge, of pity, of vengeance, of sincerity, of greed, of observation."	— Have pupils stop in a fixed position between each suggestion. At the beginning, it is a good idea to have them return to a neutral position between attitudes, then have them do the sequence without this transition. — The principle of alternation may be used here (e.g., open attitude/fixed attitude, tense attitude/relaxed attitude).
b. Suggestions from pupils: one pupil suggests given attitudes which the others assume with their eyes closed.	— The beginning positions and the rhythm of the suggestions can be varied and they can be repeated (e.g., distrust, pity, doubt, distrust, doubt, hesitation, etc.).
2. "In pairs, explore different ways of walking, non-verbally, in terms of bearing, keeping a point of contact with your partners."	— Sound support can be added here to supply a common rhythm. — Allow time for meeting and parting in pairs as the action evolves in the different groups.
— "The bearing you would have if you were walking: with confidence, with a total lack of confidence, boastfully, in clothes that are too tight, in clothes that are too big, with apparent calm, with a desire to burst out laughing."	
Brief discussion in pairs.	

Suggested Activities	Points To Note
3. "Make up groups of three. Assign letters A, B, and C."	— Sound support is optional here because the exercise is so short.
a. A assumes a body attitude of his choice, B takes a corresponding body attitude, C takes an opposing attitude to A and B.	
— "Starting with these positions/attitudes, improvise non-verbally on the basis of a sound support."	— If necessary, give the following directions during the action: — play on different levels in space, — play close — then much closer; — use a small gesture, then a much larger one.
b. In turn, A and B assume an attitude of their choice and C takes an opposing attitude.	
— "From these positions/attitudes, improvise non-verbally at first and then add sounds."	— Sound support can be used at the beginning of the action.
c. C assumes the attitude of his choice, A takes an opposing attitude, and B takes another opposing attitude.	— Delimited playing areas may be used (e.g., C is inside a hoop, and A and B are outside the hoop).
— Sound and gestural improvisation.	
4. a. "Form groups of four and together find a 'style' (an overall style of dramatic action which can be summed up in one name: e.g., sportsmen, intellectuals, etc.)."	— Make sure each group selects a different style.
— "In groups, explore and then specify: attitudes, an approach, a 'sound' (to identify yourselves), a way of speaking,	— Short period of consultation and preparation.

Suggested Activities	Points To Note
a point of view: — to present or — to defend or — to try out (play on uncertainty)."	— With regard to the "point of view," sketch a situation involving verbal and gestural interaction.
b. "Try out your 'style' and its components in an isolated space in the room."	— Even outside the workshop area if possible. — Pupils should not try to influence the other groups.
c. "Present your style to the other groups, beginning with the sound aspects: — the group's sound, — its way of speaking;	
followed by the visual aspects: — its way of walking, — its attitudes;	— The receivers are grouped in a particular space in the workshop area — the space can be designated by the group making a presentation.
and finally the verbal and gestural aspect: — its way of presenting its point of view (interaction between members of the group)."	— Observation, listening, attention, etc.
5. Again in groups of four. "Dertermine one fixed image (attitude), one sentence repeated individually or in chorus), one intention (e.g. trying to fade into the background, trying to attract attention) that sums up the style which you attribute to each group of four."	
6. Review — "Identify the ease/difficulty with which you integrated into the choice and action of your group." — "Examine the organizational possibilities (montage), from the point of view of the styles selected or other styles that could be developed or revised."	

From this example, it can clearly be seen that the best way to understand and experiment with the diversity of elements used in verbal and gestural improvisation is to treat parts in isolation, to combine them, then to isolate them again, so that pupils come to know the internal dynamic inherent in the process of dramatization.

Once the basic structure of improvisations is established, they can be enacted in different places and in a variety of circumstances (e.g., just before leaving for an unknown destination). Frequently in verbal and gestural improvisation, too much emphasis is placed on the situation to the detriment of the verbal and non-verbal dimensions of dramatic language and of the functions of the participants in the play (person or character). The workshop is the ideal place in which to right, or at least to modify, this state of affairs.

Whether pupils play as persons or as established characters, it is a good idea to stress the play aspect so as to ensure truly meaningful interaction despite any lack of confidence and hesitation that may be exhibited by the participants.

It is difficult to improvise verbally and with gestures when groups are larger than 5 or 6 because the qualities of attentive listening and implicit understanding tend to wane in large groups. If problems arise in groups of more than two participants, the teacher can ask two pupils to take part verbally and one, non-verbally, then have the third one gradually join in verbally. Again, it is essential that each pupil be given an opportunity to experiment with the active functions as well as the listening ones in each situation.

Themes are an effective form of content. In selecting those to be used, the teacher should take the following categories into consideration:

- themes which encourage enjoyment of the play and its interactions,
- themes which lead to personal involvement in the play,
- themes which involve genuine verbal expression on the part of the participants,
- themes which present and treat different points of view (of current events, culture, society, etc.)

In verbal and gestural improvisation, space can be a fixed framework or a sequence of dynamic relationships: it can be centred on the participants or directed towards eventual observers. The teacher should not predetermine the duration, but should wait and see how the group situation evolves (efforts to stimulate or to initiate action, as required) and plan to suggest different variations during the course of action (e.g., variation in voice volume, body/space relationships, etc.).

The teacher's role is to present the different elements to be covered or to choose from, and to guide some of the groups. His presence should be unobtrusive, his function limited to support and reinforcement as needed. When pupils try out or present their improvisations, he should limit himself to acting/reacting as one of the participants. During the review, he should furnish the points for discussion so that pupils can become aware of the content which they have interpreted authentically.

When the teacher suggests themes to pupils, he should not always give them preparation time as there is a tendency for such time to degenerate into seemingly endless, and occasionally conflicting, discussion. The inherent purpose of improvisation is to offer pupils a framework that will enable them to find within the action itself a broad range of solutions and possibilities for exploiting the theme. When preparation time is given (as in Example 3), the teacher should make sure that the participants do not spend it endlessly planning real or imagined texts, settings, costumes, and so on: they should understand that this time is intended primarily to be a short exploration period devoted to putting forward ideas, sketching out roles, and outlining the overall situation. Inexperienced pupils tend to include a great many details in the initial preparation and too often this inhibits the action and efforts to experiment and make discoveries. Dramatization involves spontaneous action and when the action is overloaded with a mass of detail, it is rarely possible to achieve improvised play (the result is usually a list of explanations about what could have been done, rather than a real play-interaction between participants). The teacher should keep this in mind when he assigns pupils preparation time.

With regard to materials, some objects and equipment may be used to indicate place and circumstances, but it is important not to overload the play with unnecessary furnishings or "decorations."

Initially, written or visual support can be used effectively in verbal and gestural improvisation, but it can soon become an obstacle to gestural expression. This type of support should gradually be phased out during the workshops. Musical support, if it is well chosen, can be one of the most effective rhythm supports.

In general, pupils should get used to improvising verbally and gesturally without supports, but this does not mean that they should not do some research (documentation) to help them in more advanced improvisations.

Improvisations Created by Pupils

As they progress, pupils usually become interested in trying to make up their own dramatic sequences based on subjects and groupings of their choice. Such efforts are often very successful especially when they follow a series of workshops in which different types of improvisation have been attempted. Teachers know that letting pupils come up with suggestions at times can be very motivating. It also enables teachers to observe the degree of autonomy pupils have developed, as well as their ability to use and modify dramatic language.

How can this autonomy be achieved? How can pupils be helped to make up their own genuine improvisations, without falling back on the use of cultural clichés, such as characters and situations taken from popular films and television? The answer is to provide them with open-ended reference tools which they can adapt to their own particular interests. The following is an example which has been tried out successfully.

Example 4 "Given These Conditions..."

Notes: This is not a workshop per se, rather it is a formula to which each group adds its own original ideas.

It should be noted that what is suggested here is a way of leading pupils to create their own bank of ideas, from which they will draw in creating their improvisations.

Teachers who wish to use this formula can simply include it in the normal procedure they follow in workshops, making sure that pupils have sufficient time to complete the process.

Materials:
- Sheets of white paper
- Pencils
- Objects which pupils can use in their improvisations.

Procedure:

1. Make four columns on a sheet of paper:

   - The first column comprises particulars of space, of place (the type of place may be specified, e.g., outdoors, foreign country, etc., but to ensure that the suggestions remain open-ended, tell pupils they should not use proper names);
   - the second column comprises particulars of time;
   - the third column comprises particulars of characters (no proper names);
   - the fourth column comprises adjectives or adverbs that qualify styles of dramatic action (e.g., tense action, humourous action, etc.);

   Note: Be specific with regard to additional detail which different age groups of pupils can include in the particulars. Make sure all the pupils clearly understand what should appear in each column.
   Allow pupils sufficient time to drawn up this inventory and to discuss it informally among themselves.
   Have pupils place their sheets of paper on the floor.

2. Go around to each of the sheets of paper.

   Read what is written on the other participants' papers (you can play with intonations here: read as if you are angry — ill — tired — happy — pleased — etc.)

   Go back to your own sheet and complete the lists of words in the four columns.

3. Form groups of threes: A, B, and C.

   The A's give particulars to their partners (space — time — character(s) — type of dramatic action).

   The B's and C's improvise in different ways in keeping with the particulars given to them.

   The A's write a description of what they observe on their sheets of paper (the B's and C's should be given time for exploration between each suggestion).

   The exercise is repeated twice to give each member of the group a chance to try each role.

   Discussion in threes.

4. Change partners and form new groups of three.

   The A's give particulars (several suggestions in a row).

   The B's and C's pose as photographs, in keeping with the particulars given by the A's.

   The exercise is repeated with the B's and then the C's giving the particulars.

   Note: Pupils can be asked to add sound or words to their photographs, if desired.

   Discussion in threes about the discoveries and the difficulties encountered in the exercise.

5. In pairs, put down different subjects for improvisation on a sheet of paper.

   If this exercise is to be repeated several times, the focus can be changed each time from place, to time of day, to type of character, to style of dramatic action.

   These suggestions can be offered to another group or to the rest of the class (in which case, a means of selection is required).

6. Together, try to link two or three of the improvisations: let pupils discover, invent, and justify these links.

7. General review of the exercise:

   — If I had to suggest an improvisation now, which one would I select?

   — Which of the four categories, place, time, character(s), and dramatic action, is the hardest one to get across to the other participants?

   — If I had to make up a drama workshop, what would I include in it? (Encourage a variety of ideas and aims.)

It can be seen that countless possibilities are covered by the term "improvisation". The examples given here only show a few of the possible avenues of practice and study. In the reference section at the end of this guide, teachers will find other sources which they can use to enrich and improve workshop improvisations in the schools.

The following table shows two complementary (and/or separate) ways in which improvisation may be used in drama workshops.

OVERALL VIEW OF THE USE OF IMPROVISATION

Use of Improvisation for the Purpose of:

	Dramatic Enactment (Aesthetic)	Understanding a Context (Educational)
Form of the Improvisation:	Structured Dramatic Sequence	Open-Ended Dramatic Sequence
Main Purpose:	Synthesis	Analysis
Sequence:	Continuous (Making Up a Progressive Narrative) *or* Discontinuous (Making Up a Montage or Alternating Narrative)	Sequence Based on: the Educational Situation (Reading by the Teacher) *or* Interest Expressed by Pupils
Focus on Styles of Representation:	— Realistic — Fantastic — Absurd — Melodramatic	Focus on: Relationship (the Individual, Discussion Among Participants) *or* The Cultural and Artistic Aspect (Understanding Artistic Events) *or* The Critical Aspect (Speech/Ideas) — Looking at Social and Artistic Practices To Find New Ways of Saying Things
Theatre Seen Primarily as an Artistic Form		Seen Primarily as a Vehicle for Expression
Aim:	Production Creations(s)	Diversified Use of Dramatic Language Participation/Demonstration or Creation(s)

This table shows the scope that can be covered in an ambitious drama program. It pinpoints some of the priorities that teachers can select, as the program progresses, to suit specific groups, their motivation, and their willingness to participate. However, it is the development of a close pupil-teacher relationship that will lead to the best possible use of improvisation in a dynamic learning situation.

Improvisation is not a magic tool: it is an active means whereby pupils can approach dramatic language from different perspectives (as synthesis and analysis) in a variety of expressive, communicative, and creative contexts. Pupils' drama education should include both these complementary avenues, for it is through involvement in a variety of activities that pupils will grasp the relevance and range of resources offered by dramatic language, and the effect which it has on them on both a personal level and an interactive and social one.

Cultural and Artistic Creation(s), Actions, and Interpretations

In light of what has been said, it is obvious that creation is not limited to a single definition or to a single type of production. The learning approach involves a complete process which culminates in different types of individual and group creations. In workshop practice, it should be borne in mind that at the beginning, no one form of creation, in which all the elements are included, is advocated; rather, there are a variety of avenues that can lead to the following "productions":

- monologue(s)
- dialogue(s)
- verbal montage
- visual montage (non-verbal sequences)
- vocal montage (recordings, spoken choruses)
- sound montage (sound creation — voice and instruments)
- multi-sensory theatre environment
- script writing

to which can be added the following:

- lighting
- make-up
- costumes
- scenery

Different forms of writing can be added to these productions (free writing, prose, poetry, etc.) which are designed to reflect the overall experience of the pupil and of the group (documentary aspect).

These diverse productions may be formal in structure, or they can simply be phases of workshop practice.

Modes of Presentation

Choices of work for presentation should be made on the basis of the variety of productions accomplished and the type of grouping used in them. In the first cycle of secondary school, presentation of pupils' creations is optional (see the objectives), but if the group specifically wants to do a presentation, it can be done for the class and participants from outside can be brought in. In the second cycle, presentations may be done in various ways:

- demonstration of workshop practice
- creation/production (continuous or discontinuous dramatic sequences)
- performance in the form of audience-participation theatre
- improvisation based on a theme or event
- participation/event workshop

These are ways to have people from outside the classroom become aware of the nature of the work done in drama workshops and of the variety of "creations" that can be produced in them. Each of these modes integrates individual and group creations within the general framework used in improvisation.

- **Demonstration of Workshop Practice**

This type of presentation allows pupils to demonstrate the work done in drama workshops, the means of expression used, and the different drama resources, in spontaneous and planned improvisations to persons outside their class. These presentations are of an instructional nature (and to some extent promote the discipline) and as such should focus on the selected elements, taking into account the circumstances of the presentation and the balance that must be drawn between a "final" performance and a primarily spontaneous performance. During the demonstration, observers can be invited to be listeners and to contribute, using specific means of expression in reacting to what they are being offered (direct or deferred reaction). This can be just a simple verbal exchange following the presentation of practical exercises and short creations.

- **Creation/Production**

This is perhaps the commonest form of presentation of pupils' work. In schools, this type of presentation should always be in the nature of "work in progress," rather than a final artistic product. Importance should be given to each pupil's role (decision making, type of involvement) in the performance. Productions should only be put on if the whole class wants to do them: it is more important to respect a group decision than to promote outside motives or interests under the pretext that the production is compulsory. Productions are only relevant if they follow the procedure used by the group in workshops. They should always be scaled to fit the amount of time which adolescents involved in a general program are able to devote to their preparation.

Whether the production is composed of a set of individual productions, a series of group creations, or is based on more formal starting points (texts, illustrations: e.g., comic strips or songs), there must be a minimum of coherence or balance in the presentation. During the presentation, the teacher should draw attention to the problems or to any lack of clarity in the performance and should not, in the interests of false pride, ignore errors which may be compounded as the performance goes on.

- **Performance in the Form of Audience-Participation Theatre**[1]

These are not presentations of creations per se; they are another form of demonstration to show people from outside the class how drama can become an instrument for two-way communication (performers — audience), through dramatization.

- **Improvisation Based on a Theme or an Event**

Short improvisations/creations based on events such as Nutrition Week and Road Safety Week or on themes which the class has chosen for discussion or reflection can be presented during the school year. Their purpose is first to increase the awareness and stimulate the interest of the school population and second to open up the subjects to lively debate. The performances can be very short (5 to 10 minutes) or longer. Here again, the focus should be on bringing into play the elements of dramatic language tried out in workshops.

- **Participation/Event Workshop**

Other pupils, parents, or teachers can be invited to take part in a workshop based on a theme such as "our town," "our neighbours," etc. This type of presentation should be enacted in the same kind of play atmosphere that underlies drama workshops. If the group is very large, pupils in the drama class can be asked to help. A broad range of subjects can be treated, but teachers should make sure that the workshop focuses on the cultural and artistic aspects of the chosen topic.

It is clear that there is no one way of presenting the work done in drama classes. The types of presentation outlined here offer considerable flexibility. It is important to remember that such performances should never be goals to be achieved at any price and, equally, they should never be allowed to take up any of the time required for the perception-exploration-actualization-assessment process which is the essential dynamic of the program and the ultimate aim of secondary school drama teaching.

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[1] Based on the expression techniques developed by Augusto Boal (see the Bibliography). These techniques should be adapted to Québec's socio-educational conditions.

5. ORGANIZING DRAMA TEACHING

In drama teaching all learning is accomplished through drama workshop practice and this entails two main types of organization: the overall planning of workshops for the year and the basic preparations for each workshop. The details given here do not cover the subject in depth: they are intended to serve as starting points for teachers from which they can develop their own methods of organization in accordance with their own situations and needs.

Distribution of Workshops

The four modules of the program (perception, exploration, actualization, assessment) cover the four essential and complementary aspects of drama practice in schools, and therefore it is necessary to include all of them in the overall course of studies as well as in each individual workshop. The time devoted to each module may vary during the year according to the experience and the potential of each group of pupils.

A teaching plan for the term can be drawn up which specifies the emphasis to be given to each module during the different stages of its implementation. The following reference table is designed to help teachers make up a clearly defined plan for the term.

Such a plan should clearly state the educational objectives to be covered and should give an overall picture of the work to be covered in a term. The ideas proposed here are not intended to be hard and fast: teachers are free to modify them to suit the needs and interests of their pupils. The purpose of the plan is to achieve a balanced progression of workshops during the term.

TERM OUTLINE

Course: Drama
Level: Secondary ______
Number of Pupils: ______
Number of Workshops in the Term: ______
Duration of Each Workshop: ______

WORKSHOPS	PREDOMINANT MODULES	PERCENTAGE OF TEACHING TIME
1	Perception-Exploration	
2	Perception-Exploration	
3	Perception-Exploration	
4	Exploration-Actualization (non-verbal improvisation)	
5	Perception-Exploration	
6	Exploration-Perception	
7	Exploration-Actualization (verbal improvisation)	
8	Exploration-Perception	
9	Exploration-Perception	
10	Exploration-Actualization (verbal and gestural improvisation)	
11	Exploration-Perception	
12	Exploration-Actualization	
13	Actualization-Exploration	
14	Actualization-Assessment (individual or group creation)	
15	Assessment	

Workshop Preparation

For practical purposes, in planning workshops it is possible to focus on certain key exercises for a specific module (predominant module).

This does not mean that other phases of the process are not included, but simply that the emphasis (the choice of exercises and their relative length) is placed on one particular module in order to facilitate learning and to take into account each group's rate of learning.

In preparing workshops, it is important to plan:

— content: selected elements, objectives to be achieved;

— organization: use of space/time, choice of exercises, type of progression;

— approach: teacher's role as facilitator, observer, or participant, teaching style: more or less directive, depending upon the content; more or less open-ended, depending upon the action envisaged.

There is often a gap between the preparation and the implementation of a workshop, and to avoid this, it is a good idea for the teacher to have the preparation sheet on hand. This sheet enables him to cover the planned material and to note what is achieved. In this way he can easily keep track of the progress and problems of his groups and thus meet the needs of each one. The following table shows a planned workshop and the elements which might be covered in it.

This sheet gives a clear idea of a group's progress and indicates both the content which has been mastered and that which remains to be explored further. While it is not necessary to complete a sheet for every workshop, it is interesting to note the general aims of the workshop, its development, and its impact on the progress of a particular group.

The sheet should be of value to teachers if they adapt it to suit their individual teaching styles.

PREPARATION/OBSERVATION SHEET

ANTICIPATED DEVELOPMENT	ACTUAL DEVELOPMENT
Workshop Title:	Modifications — Evaluation — Suggestions (Strong and Weak Points)
Predominant Module(s) (e.g., Exploration)	
Content: Elements Highlighted (e.g., Gestures, Attitudes)	
Objectives*	
Use of Space/Time:	
Suggested Exercises:	
Elements of Progression:	
Teacher's Approach: Facilitator, Observer, or Participant	
Teaching Style: Direct/Indirect, Open-Ended/Set Directions	
Comments:	

* At the individual workshop level, these are intermediate objectives.

6. EVALUATION

Evaluation in drama is closely allied to the learning process in that it is basically concerned with overall workshop practice rather than the final product. Measurement and evaluation should focus on improvisation and creation, without in any way neglecting the other phases in the process or the attributes required for participation, such as involvement, autonomy, and application.

The purpose of evaluation is to help pupils assess their progress in relation to the process followed in the program and to provide teachers with an analytical instrument essential to the planning and organization of class activities.

In drama, two types of evaluation are used: formative evaluation and summative evaluation.

Formative Evaluation

— is used frequently throughout the program;

— consists of collecting information with a view to checking the degree to which pupils have achieved various objectives within the context of their individual development.

Summative Evaluation

— is used after a series of workshops, for example, at the end of a term;

— consists of collecting information concerning skills developed by pupils in workshop practice as well as attitudes and capabilities needed to master the objectives of the program.

The following instruments are designed to help teachers use these two types of evaluation.

- **Analysis Chart**

— indicates the types of activities and interactions developed in workshops;

— enables teachers to look at their overall teaching practice.

- **Review/Evaluation**

— open-ended questions on different aspects of the learning process;

— enables teachers to ascertain their pupils' opinions.

- **Formative Evaluation Checklist**

— enables teachers to assess a number of characteristics of each pupil's performance;

— can be used as a starting point for summative evaluation.

- **Journal**

— pupils make regular or periodic written assessments of workshop practices — this involves self-evaluation.

Following a description of these instruments, three suggested situations are outlined for: (a) co-evaluation; (b) self-evaluation and co-evaluation; (c) dynamic evaluation (using different modes of expression). In the workshop setting, evaluation should not be carried out by means of examination, but rather by means of typical situations in which the teacher establishes a dialogue with all the members of the group to review their work.

Analysis Chart (Activities and Interactions)

In order to collect information related to workshop practice, the teacher must have a clear idea of the range of content to be covered with his groups and the areas to be developed in greater detail at different times during the school year. The analysis chart, which shows the types of activities conducted and the kind of interaction required for each one, gives the teacher an overview of his teaching practice.

This instrument enables the teacher to see the main lines pursued in his classes and the emphasis given to different activities or group organization.[1] Armed with this information, he can research the many diverse activities that can be used in drama and plan a more relevant program. Planning, which may be done either during or after a series of workshops, should cover all aspects of drama, meeting pupils' needs through work that fosters personal, cultural, and artistics development.

This chart does not provide the teacher with any guidelines for evaluating pupil performance, which is a determining factor in their learning. The reason for this is that each teacher has his own way of leading workshops and like his pupils he progresses through the workshops: it is in action and through action that he develops an appropriate progression.

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[1] This instrument can serve as a weighting chart for teachers using a formative evaluation chart for summative evaluation involving marks. For example, if this chart shows that little or no work has been done on voice, the number of marks given for this element will be determined accordingly.

ANALYSIS CHART

Types of Activities and Interactions

WORKSHOPS	I			II			III			IV			V			VI			VII			Total Interactions by Type of Activity		
	*																							
Interactions / Type of Activity	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group
PERCEPTION																								
— Body																								
— Voice																								
— Space																								
— Objects																								
— Non-verbal Impr.																								
— Verbal Impr.																								
— V. & Gestural Impr.																								
— Individual or Group Creation																								
RETROACTION																								
Total Number of Interactions per Workshop																								

* Date and workshop title for reference purposes.

Review/Evaluation

The teacher should use review time to help pupils expand their self-knowledge and increase their understanding of the elements of dramatic language developed in workshops. He can also help pupils enhance self-understanding by giving them the means to evaluate their own progress in drama: learning, attitudes developed, difficulties encountered, solutions found to overcome them, and so on.

Review can be a means of self-evaluation by pupils. At the same time, for the teacher, it can be a means of evaluating his teaching (choice of activities, type of organization and presentation, etc.), and an opportunity to complete his observational evaluation.

For review to be really effective, the teacher must encourage pupils to express their opinions and ideas, and help them to gain a clearer idea of what they have accomplished. The questions chosen for the review should open up avenues or directions which the teacher can follow to prompt in-depth responses that go beyond a simple, "I liked this, or I did not like it."

Which elements should be covered in review/evaluation?

Aspects of PERCEPTION:

- concentration,
- relaxation (release),
- sensory perceptions,
- interactions;

Aspects of EXPLORATION:

- different elements of dramatic language (body, voice, space, objects, etc.),
- different modes of expression and communication,
- characteristics and functions of supports used as means of expression,
- variety of situations possible with the different styles of dramatic action;

Characteristics of ACTUALIZATION:

- elementary forms of dramatic communication,
- different types of improvisation and their use,
- types of evaluation of individual and group creations.

The following pages contain a variety of simple questions that cover most of these aspects. It is up to the teacher to adapt them to suit his purposes, bearing in mind that it is the establishment of a climate of respect and confidence which is of primary importance in the development of spontaneous expression — more important, even, than frequent words of encouragement or approval.

In discussions with participants designated to help them to gain insight into their progress in drama and to appraise their own and their partner's work, the teacher can ask them to indicate:

CONCENTRATION

- Whether they have understood the directions,
- Whether they completed the activity without being overly concerned with their peers,
- Whether they completed a group activity without being overly concerned with the other groups,
- Whether music, an object, or discussion helped them to concentrate,
- Whether they found it difficult to keep their attention focused on their partner(s);

RELAXATION

- Whether they were able to calm down after a very active exercise,
- Whether music or verbalization by the teacher helped them to relax,
- Whether they had enough time to relax,
- How they felt at the end of the activity (relaxation exercise or an active exercise);

SUPPORTS

- What an activity, music, or sounds/noises produced by their group made them think of,
- Whether they had felt like starting the action as soon as the directions were given,
- Whether music, an object, or discussion in pairs helped them to make up a story,
- What they imagined during an activity (relaxation exercise or non-verbal improvisation);

SENSATIONS/EMOTIONS/IDEAS

- Whether they had wanted to go on to the next activity,

- Whether it was easy to get started after the directions were given,
- Whether they understood and followed the directions,
- Whether they joined in what their partners were doing,
- How X's voyage, meeting, or adventure (depending on the theme) evolved during the activity,
- Whether they preferred one activity to another (have them focus on ideas experienced or expressed),
- Whether they preferred being A or B[1] (same focus as above),
- Whether they would have liked to do something else in a given activity (same focus as above);

DRAMATIC LANGUAGE

- Whether it was easy or difficult to:
  - — move around with an object, individually or in pairs,
  - — change positions or rhythms,
  - — make the sounds of...,
- Whether they preferred:
  - — doing an exclusively non-verbal activity,
  - — doing an activity in which sound and words were added,
  - — doing one activity or another (have them focus on the problems encountered in using their bodies, voices, space, objects, or making up a story),
  - — being A or B (same focus as above);

INTERACTIONS

- Whether it was easy or difficult to:
  - — find a partner,
  - — concentrate totally on their partner,
- Whether they had enough time to react to what their partner was doing,
- Whether they preferred doing the activity individually or in pairs,
- Whether they would have liked to change partners,
- Whether they spoke or made sounds with several partners in a given activity,
- Whether music, an object, or discussion helped them to:
  - — understand more clearly what their partner was doing,
- — perform better with their partner,
- Whether they found it interesting to do the same activity with several different partners.

Formative Evaluation Checklist

Teachers can use a formative evaluation checklist to develop an individualized and detailed means of evaluating the components of drama selected for observation. The purpose of the checklist is to encourage teaching practices which, while focusing on group work, will provide pupils with individual support to ensure their personal progress.

The teacher uses this checklist to rank each pupil in terms of the selected components of drama. The structure of the elements to be observed is based on the structure of the disciplinary process, and more specifically, on the core of the process: exploration and actualization.

There are countless elements of exploration and conditions of actualization that could be observed. A choice has been made, in keeping with the program's objectives, of the main basic elements of dramatic language and the principal ways in which these are used.

Evaluation of the Exploration Phase

During the exploration phase, the main elements to be observed are the tools and materials essential to the use of dramatic language: body, voice, space, and objects. The criteria, facility, and variety (the latter can be observed as a dimension of expressiveness) are the same for each category. Teachers who wish to extend their evaluation of the exploration phase may add other criteria to the checklist, such as the use of different means of expression (written materials, illustrations, music, etc.), use of different styles of dramatic action, and pupils' ability to work individually and in groups of varying size.

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[1] A and B being roles that can be reversed to give each pupil a chance to try both of them.

Evaluation of the Actualization Phase

The three main forms of improvisation have been chosen for observation in this phase (non-verbal, verbal, and verbal and gestural) as well as individual and group creation. The all-round nature (in terms of the use of dramatic language) of the activities for achieving the objectives of this phase of the disciplinary process as well as the degree of direct interaction required in these activities,have led to the identification of two types of criteria: the first type concerns the quality of the content of expression and the second, the quality of interaction in communicating with partners, taking into account external observers of the dramatized situation. Here again, teachers may wish to extend their evaluation to include additional refinements: the quality of monologues/dialogues, the relationship between dialogue and story, and so on. This approach should only be used with second cycle groups who have had a variety of workshop experience.

Using the Checklist

The general nature of this evaluation checklist lends itself to a number of different applications. Teachers can use it for a single workshop, choosing several children at the outset for detailed observation.

NAME OF PUPIL: ______________________

		FORMATIVE EVALUATION CHECKLIST						
		Elements To Observe	Characteristics					
EXPLORATION	2.2	Body	Moves with ease Moves in a variety of ways					
	2.3	Voice	Uses his voice with ease Uses his voice in a variety of ways					
	2.4	Space	Moves around with ease Moves around in a variety of ways					
	2.5	Objects	Uses objects with ease Uses objects in a variety of ways					
ACTUALIZATION	3.2	Non-Verbal Improvisation	Uses attitudes, gestures, and movement — to express sensations, emotions, and ideas • relating to the initial suggestion, • adding personal elements to the initial suggestion; — for the purpose of communicating with a partner(s) • taking the initiative, • reacting to the initiative of a partner(s) (paying attention to, observing the partner).					
	3.2	Verbal Improvisation	Uses words and sentences — to express sensations, emotions, and ideas • relating to the initial suggestion, • adding personal elements to the initial suggestion; — for the purpose of communicating with a partner(s) • taking the initiative, • reacting to the initiative of a partner(s).					
	3.2	Verbal and Gestural Improvisation	Uses sounds, words, sentences, attitudes, gestures, and movement simultaneously — to express sensations, emotions, and ideas • relating to the initial suggestion, • adding personal elements to the initial suggestion; — for the purpose of communicating with a partner(s) • taking the initiative, • reacting to the initiative of a partner(s).					
	3.4	Individual or Group Creation	Knows how to use different modes of expression — to express his feelings, • to communicate with his peers and/or people from outside the class.					

He can also use the checklist as part of a summative evaluation of the overall progress of pupils in mastering the components of drama. There are other ways in which the checklist may be used, but the main goal should always be to provide the teacher with more information concerning his pupils' progress in drama so that he can modify his strategies to improve the learning process.

Journal

The teacher can, from time to time, ask first cycle pupils to record in writing (or using other modes: documentaries, visual montages, word/sound recordings, etc.) their perceptions of workshop activities. With second cycle pupils, it is a good idea to have them keep a journal (a written report that can be supplemented with audio-visual documentation) in which they record not only their personal impressions, but also their observations and assessment of their own involvement and that of the class.

Detailed instructions concerning journal format can be given to pupils, but experience has shown that it is better to let them discuss and establish their own set-up in accordance with their own creative capacity.

During the year, the teacher should propose new ways in which the journal can be used so that its maintenance will not degenerate into a boring routine. A journal can be a dynamic instrument for expression and communication between teacher and pupil, and between the pupils themselves. It can serve as a starting place for discussions, debates, and clarification of dramatic language (its characteristics and functions). Journals can be viewed as personal records involving the class as a whole and incorporating both individual comment and systematic analysis of the action performed in workshops. They provide an assessment of workshop practice that can be used as a basis for improving drama workshops.

This instrument can be used for evaluation purposes providing the teacher does not place too much importance on written work to the detriment of active involvement and creativity. Journals should be viewed and employed as auxiliary instruments.

EVALUATION SITUATIONS

A. Co-Evaluation Situation: "Observing/ Being Observed..."

When pupils present improvisations and creations, the teacher can ask those who observe them to comment both on what they see and on their own attentiveness as spectators. For this purpose, pupils may be given a card containing the information shown below.

Teachers can ask pupils to devise their own rating code for this simple instrument so that they will be able, in a later discussion, to give their critical opinion of the presentations as well as details concerning the way in which they received their partners' improvisations or creations.

NOTE: Co-evaluation involves the response of other pupils in the class to a given small group. To make this form of co-evaluation more effective, the teacher may step in when the pupil/spectator has finished speaking and ask him questions about his assessment.

B. Self-Evaluation and Co-Evaluation Situation: "A Game of Evaluation Cards"

At the end of a series of workshops on a particular project, or at the end of a term, the teacher can give pupils the following exercise.

The teacher spreads index cards around the floor. For each pupil, he has written three words on a card. (The teacher has prepared the cards carefully, drawing from a variety of terms to

	POSITIVE ASPECTS	LIMITING ASPECTS
Action (Improvisation or Creation) Observation		

evaluate pupils' performance and choosing the three words for purposes of formative evaluation.) The three words should cover:

a. individual participation;

b. use and knowledge of dramatic language;

c. the pupil's overall participation/involvement/creation in drama workshops (individual and group).

For example, one card might include the following words:

a. consistency (in reference to individual participation);

b. difficulties (in reference to use of dramatic language);

c. authenticity (in reference to the whole).

NOTE: In making up the cards, it is better to use nouns than adjectives: experience has shown that they make the exercise more meaningful and varied.

Pupils look at the different cards and initial the words which they feel identify their performance/participation (taking into account the categories, a, b, and c). Then pupils are asked to choose the card that includes the words with which they identify and to write down why they do so, or they can put down other words which they feel better describe their performance.

At the end of the exercise, or at another time, the teacher tells pupils the words he chose for each of them and offers to discuss the situation on a one-to-one basis with those who are interested. As this exercise involves both self-evaluation (each pupil's assessment of his own involvement/participation/comprehension) and co-evaluation (teacher/pupil interaction), the teacher should keep his remarks concise and to the point.

C. Dynamic Evaluation: "Saying It With..."

Following a series of drama workshops, the teacher can ask pupils to give their opinion of their involvement/participation/comprehension with regard to drama practice.

He may do this by asking the whole class or smaller pre-selected groups to express their opinions on a specific subject for evaluation, using different elements of dramatic language:

— to express it in words,
in gestures,
in sounds,
by means of an object,
by means of an image (e.g. individual or group photo),
by means of a structured improvisation (monologue or dialogue),
by means of an oral presentation.

It is a good idea for the teacher to give pupils advance notice several weeks before he carries out this type of evaluation so that they will have adequate time to prepare for it and not feel pressured. He can, for his part, plan and prepare for his individual and group evaluation by choosing the most suitable elements of dramatic language to give to each pupil or group.

7. INSTRUCTIONAL MATERIALS

Workshop Area and Teaching Materials

One of the best features of drama teaching in schools is its flexibility: it does not require costly materials or very specialized conditions. Some schools already have areas and equipment that are quite sophisticated, while others have very little. The experimental approach adopted in the program can be developed equally well with technical supports or with simple and basic means. Since the study of staging techniques (lighting, make-up, the making of costumes, and stage properties) is not an integral element of secondary school drama, it is not necessary to consider putting on large-scale productions which can be very expensive. If a school chooses to follow this route, while respecting the spirit of program and all of its objectives, and uses co-curricular activities to expand the drama experience into a fully-fledged production, they are free to do so. However, it should be remembered that for the teaching of secondary school drama, the material and organizational aspects are not very complex and that, as a rule, they can readily be incorporated into the normal school timetable and general teaching framework.

Workshop Area

The drama workshop area should:

- be large enough for adequate verbal and gestural exploration. It should also be possible to divide it into distinct and flexible areas for different types of action;

- have good lighting so that concentration, relaxation, and different atmospheres may be developed. The lighting should be equipped with a rheostat;

- be well-ventilated to create a pleasant working environment in which participants can move around comfortably. If the workshop area is not well-ventilated, the teacher's work risks being compromised. If conditions are temporarily limited, the teacher should try to adapt his teaching to suit the circumstances. The first maxim of workshop studies is "to start with what we have," and then, if the space is inadequate, to gradually change or adapt it to meet the requirements of the discipline;

- be sufficiently soundproof so that other pupils are not disturbed by the noise, the vocal expression exercises in particular;
- be easy to change around, in other words, not encumbered with heavy or bulky equipment which takes up too much of the playing area and makes it impossible to rearrange the room in a variety of ways. The area can be equipped with moveable props that can be used to create specific focal areas, action zones, or even rudimentary stage settings. With moveable props, participants are able to create a background for their activities and improvisations. The teacher can suggest a particular spatial arrangement, without turning the space into a formal set for a performance. If it can be arranged, it is useful to have a space adjoining the workshop area which can be used for storing instructional materials. This space can also be used for making collages, masks, puppets, and so on.

Teaching Materials

Teachers vary in how much instructional material they use in their workshops: some use a great deal, while others concentrate on body and voice activities. It is not the intention here to single out one teaching approach at the expense of another, but given the reality of secondary school conditions, teachers must make sure that workshop time is not taken up with the planning and preparation of materials which are relatively unimportant in the overall process of dramatization.

The following list of materials is divided into four categories: basic equipment (in the workshop area), basic material (for workshops), expendable material (partial list to be completed by each teacher), and accessory material (for specific uses).

Basic Equipment

- Chairs (stackable),
- Tables (different sizes, if possible),
- Carpet (moveable, if possible),
- Sound system of reasonable quality, comprising: an amplifier, turntable, tape recorder, and two loudspeakers,

or at the very least

- A record player,
- A tape recorder.

For some of the workshops (optional)

- A video cassette recorder,
- An overhead projector,
- A slide projector and screen (carousel type).

Basic Materials

- Hoops,
- Gymnastic mat,
- Pieces of material (different sizes),
- Ropes and string,
- Batons,
- Cushions,
- Variety of pictures.

Expendable Material

- Styrofoam balls,
- Sheets of paper (different sizes),
- Roll of paper,
- Pens, crayons, pencils (felt, wax, pastel, etc.),
- Cardboard boxes,
- Index cards,
- Masking tape,
- Balloons,
- Elastic bands,
- Paper bags (assorted sizes),
- Photocopies of texts.

Accessory Materials

For specific activities or presentations

- Hats,
- Scarves,
- Gloves,
- Puppets,
- Masks (face masks),
- Make-up sticks,
- Tissue paper (assorted colours),
- Wide rolls of cheesecloth.

This list, which is not exhaustive, is designed to give teachers an idea of the types of materials that can be used in drama workshops. The choice of materials for drama activities is important; for example, an object used as a means of expression should be easy to handle, versatile, nondescript, readily available, and attractive. It is important that teachers try out any new materials they acquire in order to discover their qualities and limitations, and any dangers inherent in their use.

Workshop materials are not restricted to purchased items. Everyday objects, such as leaves, shells, newspapers, magazines, extracts from radio broadcasts, and so on can elicit some interesting results in terms of pupil expression.

Teachers can make up their own teaching materials based on their own or their pupils' interests and tastes (e.g., passages of dialogue, sound or visual montages, etc.). It is important to remember that the choice of materials should be in keeping with the spirit of the program and should be easy to use and to adapt.

Reference Materials

ADLAND, D. **Group Drama**. London: Longmans, 1964.
Consists of one teacher's book and five pupil's books.

This series explores the nature and function of dramatic activity by the young. In particular, the author examines dramatic experience and experiments within groups, for it is the group that gives the pupil security, harmonious working relationships and opportunities for individual satisfaction. Valuable practical help towards effective class management and the selection of groups is given. While the teacher's book may stand on its own as a study of drama for the young, it also includes detailed notes, together with more general comment, on the dramatic material in the pupil's course. This material is given in THE GROUP APPROACH TO DRAMA, Books 1-5, which offers pupils a four-year course in creative dramatic experience.

BAKER, C. **Theatre Games**. London: Eyre Methuen, 1977.

BANFIELD, G. **Creative Drama in Schools**. London: MacMillan, 1968.
A book written for teachers of Child Drama, which analyzes their role as leaders and gives insight into an effective approach for their classroom work.

BARRET, G. **Pédagogie de l'expression dramatique**. Montreal: Private edition, Université de Montréal, 1973.
— details concerning organization and progression in developing a workshop;
— presentation of the "dual structure"* and its applications;
— concrete examples, teaching notes on workshop leadership, distribution of activities, and attitudes to be develped in participants.

BARRET, G. **L'expression dramatique — Pour une théorie de la pratique.** Montréal: Private edition, Université de Montréal, 1975.

- discussion of the difficulty in defining "l'expression dramatique";
- discussion of some of the basic principles of "l'expression dramatique": the group, use of indirect approach, non-directive strategies.

BARTON, R., D. BOOT, A. BUCKLER, W. MOORE. **Nobody in the Cast.** Canada: Longmans, 1969.

BENDETTI, R. **Seeming, Being and Becoming — Acting in our Century.** New York: Drama Book Specialists (Publishers), First Edition, 1976.

BOAL, A. **Jeux pour acteurs et non-acteurs.** Collection "Malgré tout". Paris: François Maspero éditeur, 1978.

BOAL, A. **Stop! C'est magique.** Coll. L'Échappée belle. Paris: Hachette Littérature, 1980.

BOAL, A. **Théâtre de l'opprimé.** Petite collection Maspero no. 236. Paris: Librairie François Maspero, 1980.

BOLTON, Gavin. **Towards a Theory of Drama in Education.** Hong Kong: Longmans Group Ltd., 1979, second printing, 1980.

- classification of different types of drama activities;
- examination of a workshop and of different types of dramatic action and dramatic structures.

BURTON, E.J. **Drama in Schools.** London: Jenkins, 1955.
Introduces the teacher to the value of dramatic work in education and suggests appropriate activities that can be used at specific levels from kindergarten through to secondary school.

CHILVER, P. **Improvised Drama.** London: Bastford, 1977.

COURTNEY, R. **Drama for Youth.** "Theatre and Stage". London: Pitman, 1964.

COURTNEY R. **Play, Drama and Thought.** London: Cassell, 3rd Edition, 1974.
An exhaustive and carefully annotated treatise on educational philosophy, psychology, sociology, and cognition, with particular emphasis on the educational use of drama and role-playing down through the ages.

COURTNEY, R. **Teaching Drama — A Handbook for Teachers in School.** London: Cassell and Collier, 1965.

COURTNEY, R. **The Drama Studio.** London: Pitman, 1966.

COURTNEY, R. **The Dramatic Curriculum.** London (Ontario): Faculty of Education, University of Western Ontario, 1980.
Relevant chapters on the world of drama (from dramatic play to theatre production), on different kinds of dramatic play for pupils of different ages, and on course content and planning.

CROSSCUP, R. **Children and Dramatics.** New York: Scribner's, 1966.
The author introduces the reader to the need of children for the broadening emotional experience of dramatics and outlines various ways in which an adult can use dramatics to contribute to a child's development.

FLUEGELMAN, A. **The New Games Book.** Toronto: (New Games Foundation.), Doubleday, 1976.
This book includes practical activities designed to create a climate of understanding in drama workshops.

HODGON, J., E. RICHARDS. **Improvisation.** London: Methuen, 1966.

HOWEN, J., P. SLADE. **Progressive Drama Course for Secondary Schools.** Book 1, London: Cassell, 1967.

KEMP, A. **A Different Drummer: An Ideas Book for Drama.** Toronto: McClelland and Stewart, 1972.
A practical book of detailed improvisation activities. This book, in its dialogues on workshop preparation, develops a progression that stimulates the imagination.

LAIGN, R.D. **The Politics of Experience and The Bird of Paradise.** England: Penguin Books, 1975.

MARTIN, W., G. VALLINS. **Exploration Drama.** London: Evans, 1969.
Consists of one teacher's book and four class books. The five books are concerned

with the exploration of relationships between individuals, groups and environment. They explore the nature of dramatic action, the organization of material, and the use of disciplines and techniques in a creative form. These books, as suggested by the authors, should be used as working documents and should be adapted, cut up and expanded to suit each group, and if necessary finally abandoned.

McCASLIN, N. **Creative Dramatics in the Classroom**. New York: Longman Inc., 2nd edition, 1977.
While each chapter in the book deals with a different aspect of Creative Dramatics in the classroom, all chapters converge on the simple purpose of providing a new dimension for learning that appeals to children and results in a positive response from them.

PERMBERTON-BILLING, R.N., J.D. CLEGG. **Teaching Drama**. London: University of London Press, 1965.
One of the most practical and useful books on creative drama in action. The analysis of drama and its aims is brief and clear and is followed with progressive practical activities. It has grown directly out of the authors' own needs and experiences when they were practising teachers and it abounds in sound and imaginative suggestions for work in movement, speech, playmaking, and lesson planning.

SIKS, G. Brain. **An Art for Children**. New York: Harper and Row, 1958.
Written about the author's experiences in her extensive teaching of Creative Dramatics, the book contains many interesting accounts of children's responses to imaginative stimuli. The book also analyzes a wide range of material for creative dramatics, how to guide children, what goes into the making of a creative leader and the art of drama.

SLADE, P. **Child Drama**. London: University of London Press, 1958.
The text is based on the author's observations of children's natural play patterns, upon which he evolves a method, defining its use for teachers, of helping the child realize his individual potentiality. It is a detailed analysis of Child Drama, its principles, and its value in the education of children.

SLADE, P. **Experience in Spontaneity**. London: Longmans, 1968.
Partly autobiographical, this book is an historical account of the development of Child Drama, and it emphasizes Mr. Slade's method in youth and adult drama.

SPOLIN, V. **Improvisation for the Theatre**. Evanston: Northwestern University Press, 1963.
A book of specific examples for use in improvisation and dramatic play.

STAKE, R.E. **Evaluating the Arts in Education: A Responsive Approach**. Columbus (Ohio): Merrill, 1975.

WALKER, B. **Teaching Creative Drama**. London: B.T. Batsford Ltd., 1970.
Designed for the teacher of the 9-15 age group who realizes the value of creative drama in schools, this book provides invaluable guidance in how to set about the work with a sense of progression. There are also numerous references to stories and poems relevant in a dramatic context.

WAY, B. **Development through Drama**. London: Longman Group Ltd., 1967.
A detailed analysis of Child Drama, its principles and its value in the education of children. It outlines a wide range of material for creative activity, explores imagination, movement, speech, sensitivity, characterization, improvisation, playmaking and playbuilding.

Musical Selections

This list is not exhaustive — it contains a number of titles followed by explanatory notes. While each teacher will have his own ideas about musical supports for use in drama workshops, it is hoped that this list will prove to be a useful reference tool.

1. **Bali, Gamelan Music from Sebatu**. Musical tradition in Asia, Archiv Produktion, Stereo 2533 130:
   - very lively. Transition from the individual to the group; e.g. dialogues, multilogues, and non-verbal play in space.
2. **The Baltimore and Ohio Marching Band/ Lapland**. Jubilee, JGS 8008:
   - light, comic mood
   - good for different marching exercises.
3. **The Original Boogie Woogie Piano Giants**. Original Recordings 1938-1941, Columbia, KC 32708:
   - lively, fast — suitable for comic exercises.
4. **History of Otis Redding**. STAX, SD 418:
   - sets mood for warm-up sessions.
5. **Music of the Carousel**. Folkways Records FX 6128:
   - foreign atmosphere — can be used for circle game exercises.
6. **All that Jazz**. Music from the Original Motion Picture, Casablanca Records and Filmworks, Inc., NBLP 7198:
   - warm-up music — change of mood.
   - familiar musical references.
7. **Chorus Line**. Columbia Stereo X798, DS33581:
   - warm-up music and songs — sets and intriguing mood for workshops.

8. **Lewis Furey**. Aquarius Stereo, AQR-508:
— sets mood for warm-up sessions
— sound and voice that can be used before vocal exploration exercises.

9. **"New York, New York."** Original Motion Picture Score, United Artists, UA-LA750-L2:
— sound atmosphere of an earlier time.

10. **Chariots of Fire**. Vangelis, Polydor, PD 1-6335:
— side 1: variety of different rhythm patterns
— side 2: "by the sea", open atmosphere, feeling of space (progressive development).

11. **Barry Lyndon**. Music from the Sound Track, Warner Bros. Records BS 2903, 1975.

12. **Works, Vol. 1**. Emerson, Lake, and Palmer, Atlantic, 2 SDX 7000:
— side 1: *"Concerto for Piano, No 1"* — fast music;
— side 2: lively music — good for energetic movement exercises. Can be used as sound background (e.g. writing exercise).

13. **Crying Song**. CTI Records, CTI 600:
— varied, current, known music,
— short passages.

14. **A Bell Ringing in the Empty Sky**. Japanese Shakuhachi Music, Explorer Series, Nonesuch Records, H 72025:
— space, relaxation, meditation, inner monologue.

15. **The Mysterious Sounds of the Japanese Bamboo Flute**. Everest Records, SDBR 3289:
— relaxation,
— work on mental images.

16. **Extended Voices**. New Pieces for chorus and for voices altered electronically by sound synthesizers and vocoder, Odyssey, 23160156:
— vocal exploration,
— non-verbal exercises for the body.

17. Jan Steele/John Cage **"Voices and Instruments,"** Obscure No 5, Islands Records, 1976:
— vocal exploration,
— strange atmosphere.

18. **Great Motion Picture Themes**. "Death in Venice, 2001, Elvira Madigan, The Mephisto Waltz, Five Easy Pieces, The Music Lovers," Angel, S-36813:
— a variety of chosen pieces from which extracts may be played to develop awareness of different types of dramatic action or to explore a variety of attitudes.

19. **Original Dixieland**. Jack Teagarden, Everest Records, Archive of Folk and Jazz Music, FS335:
— festive atmosphere which can be used for exploring such themes as a parade, a parade of clowns, a happy band (small group).

20. **Midnight Express**. Casablanca Records and Filmworks inc., NBLP 7117 (side 1):
— "Chase" — for developing themes such as "mechanical toys," and "robot movements."
— "Love's Theme" — for slow movements ("Writing in Space," "Walk Along Imagined Pathways.")

21. **Ravel's Greatest Hits**. Columbia MS 7512:
— *"Bolero"*: work on epic/lyric style;
— *"Pavane pour une infante défunte"* (lyric).

22. **The Velvet Gentlement** (the music of Erik Satie). Deram London, DES 18036:
— *"Trois Gymnopédies"*: slow, individual exercise, (beginning/ending);
— *"Heures séculaires et instantanées"*: animal walk exercises (real, imaginary, fantastic).

23. **Prelude to Lohengrin (Act I)**. (Richard Wagner), Vienna Philharmonic, Zubin Mehta, Decca Record, CS 6529:
— lyrical, grandiose atmosphere;
— group atmosphere.

24. **The Well-Tempered Clavier (Book I, Preludes and Fugues 17-24)** (Bach) Glenn Gould, Columbia, MS 6776:
— music that establishes a calm mood,
— play in space in small groups.

25. **Nine Overtures**. (Mozart), Royal Philharmonic Orchestra, dir. Colin Davis, Seraphim, S 60037:
— to set warm-up mood or to start up the action after a pause.

26. **Symphony No. 4.** (Gustav Mahler), The Philharmonic Orchestra, dir. Otto Klemperer, Angel, Stereo 35829:
- lyrical;
  e.g. work on inner monologues: the situation, the participant's state after active exercises.

27. **The Impressionists.** Bernard Hermann LPO, London, SPC 21062:
- several pieces that lend themselves to a variety of uses: "Les Gymnopédies," "Five o'clock Fox-Trot," "Clair de lune," Waltz "La plus que lente," etc.;
- non-verbal improvisation.

29. **The Köln Concert.** Keith Jarrett, ECM Records, ECM-2-1064:
- very appropriate music for non-verbal improvisations (fast-slow, suspense).

30. **Staircase.** Keith Jarrett, ECM-2-1090, 1977:
- varied music, feeling of space.

31. **G.I. Gurdjieff-Sacred Hymns.** Keith Jarrett, ECM-1-1174, 1980:
- slow, calm music,
- piano/writing/symbolism.

32. **Concerto for Prepared Piano and Orchestra.** (John Cage), Buffalo Philharmonic Orchestra, dir. Lukas Foss, Nonesuch Records, H 71202:
- modern, free space;
- good for labyrinth exercise with eyes closed.

33. **Four Sea Interludes from "Peter Grimm."** (Benjamin Britten), Angel, S.36215:
- good for an action story in pairs or small groups (non-verbal exercise).

34. **Shoenberg: Verklärte Nacht — Berg: Lyric Suite.** New York Philharmonic, Boulez Conductor, Master works stereo, 1979, M 35166:
- modern mood, sustained energy,
- for non-verbal and sound improvisations.

35. **Dolmen Music.** Meredith Monk, ECM-1-1197, 1981:
- modern vocal support,
- good for work on lines (parallels in groups of three).

36. **North Star.** Philip Glass, Polydor, Virgin, U 2085, 1977:
- repetitive music,
- can be used for a non-verbal improvisation of the pupil/teacher relationship (Victor's lament).

37. **Einstein on the Beach.** Philip Glass, Robert Wilson, Opera in Four Acts, The Philip Glass Ensemble 4 Record Set, The Tomato Music Company, TOM-4-2901, 1979:
- repetitive music,
- variety of uses, from anecdote to total involvement.

8. APPENDIX

DRAMATIC LANGUAGE*
(Elements and Uses)

EXPRESSION Means	↔ COMMUNICATION ↔ Materials	CREATION Signs
Objects (real or imaginary) Physical environment (locations, zones, acting areas...)	Physical supports (symbolic objects, costume accessories, acting space...)	Properties Masks Costumes Décor Settings
Images (mineral, vegetable, animal, human...)	Visual supports (images, colour, light...)	Spotlights Make-up Lighting
Sound elements (natural noises, mechanical noises, musical sounds, voice...)	Sound supports (music, speech, song, noises...)	Sound tracks Accompaniments Sound effects
Themes (in fables, stories, mysteries...)	Scripts (written script, improvised scripts...)	Monologues Dialogues (with movement and/or speech, with movement and/or song)

The different elements of dramatic language are always interpreted through the medium of the *voice* or the *body*: dramatic language is both verbal (word, sound, silence) and non-verbal (attitudes, gestures, movements). It may be defined as the dynamic created by voice, body, and the basic elements in the preceding table. This language-action is not structured in a fixed code: it should continually evolve.

* This chart is taken from the *Secondary School Curriculum, Drama*, op. cit.

Notes

Sound support, in this guide, refers to musical selections used to set the rhythm and the duration of class exploration activities.

For verbal exercises, it is important to choose supports which will not inhibit verbal expression. Volume is important too — changes in volume can be used to vary the volume of participants' voices in sound and/or verbal exercises.

It is not wise to always associate given sound supports with particular exercises, as to do so would be contrary to the spontaneous and flexible nature of drama.

Teachers should not hesitate to use both classic and contemporary music because, although initial reactions may not be positive, children, adolescents, and adults soon come to accept different styles of music. However, teachers should be ready to change the music selected if it becomes obvious that it is not appropriate for a given group situation. They should trust their own instincts in workshop situations where the prevailing mood often requires them to make spontaneous choices of music.

Music can be useful in marking the beginning and end of an exercise. Changes in volume can be used effectively in adding to or changing elements in the beginning directions.

Sound suppoprt should never be allowed to become a crutch for expression: its primary purpose is to encourage variety of expression. Music often enables participants to look at a common theme or mood in a different light.

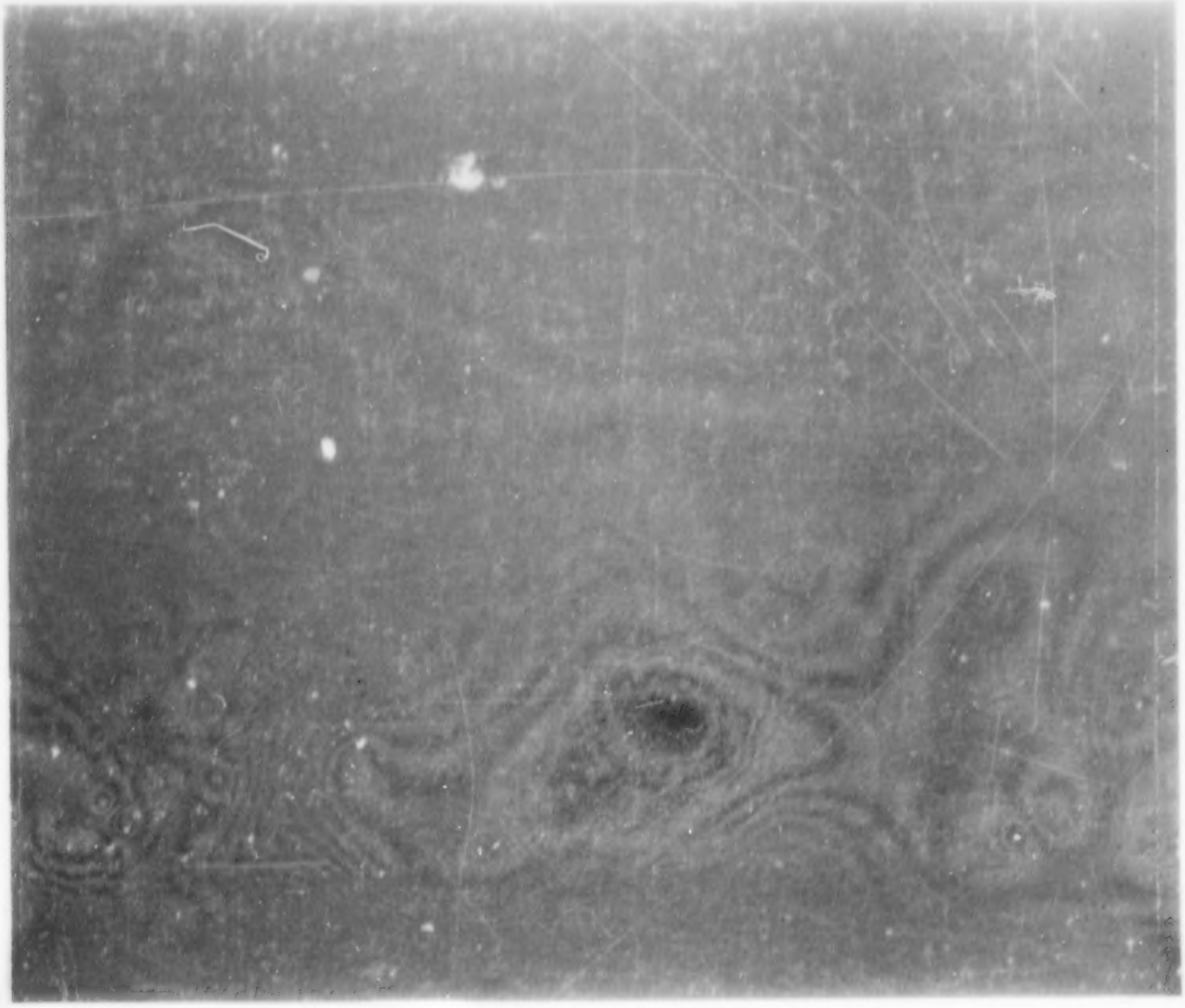
Teachers should make up their own lists of musical selections to suit different groupings (individual, pair, threes, small group, whole class), workshop aims and activities, and phases of the disciplinary process (perception-exploration-actualization-assessment).

9. CONCLUSION

The general orientations of the program, the guidelines for developing workshops, the practical activities, and the organizational planning that have been presented in this guide do not cover the whole area of secondary school drama teaching. They are intended to be guidelines which teachers can adapt or add to in developing their own applications and experimentations to meet the particular needs in their schools.

Drama can be an important vehicle for individual and social development if care is taken to avoid the temptation to train "actors," or to concentrate on the theoretical aspects of drama. In keeping with the aims expressed in *The Schools of Québec*, the objective of drama teaching should be to lead pupils to ask questions and to find spontaneous or well thought-out responses, and to provide opportunities for pupils to express opinions about the type of training and content offered to them.

In following the humanistic trend which characterizes the new programs, teachers should not lose sight of the present socio-educational reality in Québec. The teaching of the arts is often treated as a minor element in pupils' early education; too often, it is viewed as an extraneous subject, "art for art's sake." The purpose of drama teaching is not to create original work, nor is it exclusive to a small group of pupils: it is a concrete and practical way to give adolescents in secondary school an active, motivating, and immediate educational experience. The curriculum guide has been developed on this premise and it is through workshop practice (trials, discoveries, revision, etc.) that the underlying theory will come to life. It is your workshop practice that will make it happen.



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